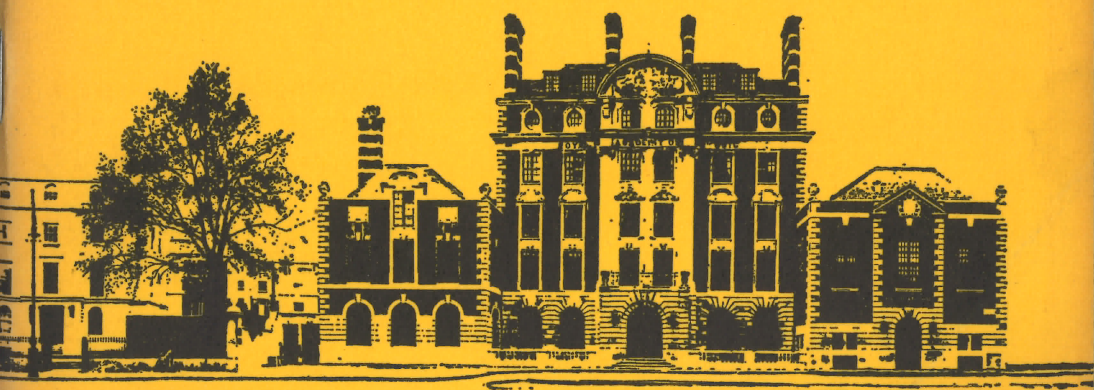




The Royal Academy of Music Magazine

No 203 Winter 1972





The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 203 Winter 1972

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Contents

- 2 Editorial
- 3 Prizegiving
- 7 Graduation Ceremony
- 8 The Anniversary Concerts *Derek Gaye*
- 10 The Anniversary Banquet *Madeleine Windsor*
- 11 The Anniversary Appeal *Patrick Harrison*
- 16 Profile No 8: Dame Eva Turner *Tom Hammond*
- 19 Notable Ninths *David Chesterman*
- 22 Summer Music in Peterborough *Harold R Clark*
- 24 Christmas I remember *Czeslaw Halski*
- 25 Obituary: Roy Jesson *Sir Thomas Armstrong, Sir Anthony Lewis, Martindale Sidwell*; Norah Regan *Harry Isaacs, Susanna Thomas, Madeleine Windsor*
- 28 Reviews of New Books *Robin Golding, Noel Cox*
- 30 Notes about Members and others
- 34 RAM Club News *Guy Jonson*
- 35 Harry Isaacs, President of the RAM Club *Graham Johnson*
- 38 Students' Union Viewpoint *Bill Sweeney*
- 40 Anniversary Concerts etc
- 49 New Students



Sir Anthony and Lady
Lewis at the Anniversary
Banquet

Photo by Tomas Janski Ltd.

Editorial

As most friends of the Academy must know (and as no student or member of the Academy's staff is likely to forget!), the main events, both musical and social, planned to mark the RAM's 150th Anniversary were concentrated into the Summer Term. These events and the many participants are listed towards the end of this issue of the *Magazine*, and reference is made to them in some detail in the Principal's Prizegiving address, in the Warden's article on the concerts themselves, and elsewhere. That they constituted such an impressive achievement is very largely due to the imagination and energy of the Principal, and it is most happy and fitting that he should have received his Knighthood in the Queen's Birthday Honours in June this year. The news came just in time for a 'stop-press' mention of it in the Summer issue, but it was scarcely possible in this to express the sense of pride that all members of the Academy feel in this honour or to offer to Sir Anthony and Lady Lewis the congratulations they so richly deserve. Bravo, from all of us!

The beginning of the Anniversary Year brought its sadness in the sudden death of Frederic Jackson during a performance of the Verdi *Requiem* on 10 February, and on 8 October, shortly after the beginning of the Autumn Term, we suffered another severe loss in the tragically early death of Roy Jesson. Dr Jesson had been a professor since September 1961 and in recent years had been closely involved with the GRSM Course, to which he was Academic Tutor. Eloquent appreciation of his many talents are expressed in the obituary notices by Sir Thomas Armstrong, Sir Anthony Lewis and Martindale Sidwell in this issue, but I should like here to add my own tribute to his memory. Roy and I were contemporaries at Christ Church, Oxford just after the war, and took part in various musical enterprises together, including the recording of his own incidental music written for an unforgettable production of *The Tempest* in Worcester College garden in the summer of 1949, which Roy conducted and in which I played the timpani. We both joined the Academy at the same time, and one could not ask for a pleasanter colleague or a truer friend. It was indeed a privilege to know him.

Prizegiving

The Prizegiving Ceremony was held this year in the Duke's Hall on Thursday 20 July, with HRH The Duchess of Kent distributing the prizes, and Mr S O Quin proposing a vote of thanks. Honorary Membership of the RAM was also conferred, personally, on the following distinguished musicians: Eugene Cruft, John Denison, and Hans Hotter; Mr Denison replied on behalf of his colleagues. In a short recital Michael Bochmann, David Angel, Levine Andrade and Raphael Wallfisch played the first movement of Beethoven's string Quartet in E flat, Op 127.

Sir Anthony Lewis spoke as follows: 'Your Royal Highness, my Lord Mayor, Mr Chairman, Ladies and Gentlemen. We feel signally honoured, Ma'am, by your presence here today at the Prizegiving Ceremony of our 150th Anniversary. We know your lively interest in music, and it is therefore an especial pleasure to welcome you on this occasion.'

'The activities of the past year have naturally been to a certain extent dominated by preparations for, and participation in, the celebrations of our 150th Anniversary, but it should not be imagined that these activities have occupied us to the exclusion of all else, nor that they have been pursued to the detriment of normal training. Competitive prizes at the Academy are only awarded if the best entrant reaches prize-winning standards, and



Hans Hotter receiving his
Hon RAM

Photo by Douglas Hawkridge

the number of awards in this category this year makes it clear that the winners have not been wholly preoccupied with preparing for Celebration concerts. Similarly the successes at the Annual Examinations show that academic courses have been pursued with vigour.

'I think we may claim that careful planning reduced the extra burden on students and staff involved in the elaborate programme of events over the past months. The Westmorland Concerts, usually spaced fairly widely, were converted into special concerts based on two concurrent themes; the March production of the Opera Class was transferred (with outstanding success) to Sadler's Wells Theatre; orchestras, choirs and contemporary music groups made appearances on the South Bank and elsewhere instead of giving their usual termly concerts at the Academy. Nevertheless, the preparation of many new or un-

familiar works and their presentation under festival conditions created a challenge that was readily accepted, and, it seems to be the general opinion, most creditably overcome.

'There were a number of events, however, which lay quite outside our normal activities. The Thanksgiving Service in St Paul's Cathedral, which was honoured by the presence of HRH the Duchess of Gloucester, our President, was an intensely moving occasion to which the fine performance of the First Orchestra and Choir under Maurice Miles contributed greatly. The Service in Westminster Abbey was also distinguished by the presence of a member of the Royal Family, in the person of HRH Princess Alexandra. Since the theme was rededication of the Academy to the service of the community, it was appropriate that the Junior Exhibitioners should be represented, and indeed they acquitted themselves very worthily. The admirable work done on Saturday mornings under the direction of Miss Gwen Dodds had found an earlier demonstration through a remarkable performance of Lennox Berkeley's third Symphony, conducted by Sidney Ellison, in the Junior Exhibitioners' concert on 24 June.

'Another exceptional event was the concert given on 30 May at the Queen Elizabeth Hall. For this occasion an orchestra of professors and former students was mustered that made the platform look like a parade of Britain's virtuoso talent. Sir Arthur Bliss, who conducted his *Music for Strings*, declared that he would have liked to have recorded the work immediately, so unique was the response he received.

'One of the values of Anniversary Celebrations is the opportunity they provide for the reassessment of creative talents that have been unduly neglected. In preparing the Celebration programmes a good deal of such reassessment was undertaken, much of it very revealing. This was the case, for instance, with the music of the RAM's second Principal, Cipriani Potter, of whom Beethoven said "he has a talent for composition"—a testimonial granted to very few. Beethovens' opinion was proved to be fully justified on 20 June when the RAM Chamber Orchestra under Neville Marriner performed the G minor Symphony which Wagner had conducted when he was in London. This symphony showed a composer of real fibre and imagination and was hailed as a discovery by the national press. Better known, though still underrated, are the works of another Principal, Sir John McEwen. It was clear from the distinction of thought in the Threnody Quartet played on 17 May by a quartet led by Jennifer Thorn, and from the energy and nobility of the "Solway" Symphony directed by Maurice Miles with the Second Orchestra on 18 July, that British music had in McEwen a strongly individual voice which should be heard more frequently. It was also pleasant to re-encounter the music of Herbert Murrill, devoted supporter of the Academy, whose life was tragically cut short before his full capacity could reveal itself.

'There have been twenty-five major musical events in our Celebrations and throughout, I think we may claim, the standard of interest and performance has been high, and I would like to thank the many students and professors for their application and skill in making the series such a success. The mounting of an operation of this magnitude places quite exceptional pressure also on the administrative staff. It would have been quite impossible to come through such an elaborate programme over such an extended period without full co-operation on their part. This co-operation has been given unstintingly and they have all responded to the heavy and continuous demands on them with great re-

sourcefulness and I am most grateful to them for their constant support.

'Though, as I have said, every event added its own particular lustre to the celebrations, I imagine it would not be invidious to regard the Festival Hall Concert on 5 July, our actual Anniversary Day, as the peak. It involved our First Orchestra and Choir under Maurice Handford with, as soloists, an array of RAM artists of the utmost brilliance and distinction—Clifford Curzon, Sheila Armstrong, Marjorie Thomas, Richard Lewis and Raimund Herincx. The hall was packed and the reception highly enthusiastic. The audience included the Prime Minister, who afterwards wrote to me as follows: "The Concert on Wednesday evening . . . was a great success, and I thought that the standard of orchestral playing was admirably high. I especially enjoyed the concerto: Clifford Curzon has made it so much his own that there was a strong sense of rapport between him and the orchestra, who responded to his performance with some very elegant playing. It was a happy evening, and I am glad to have been there." It was indeed a deeply impressive and moving occasion and should long remain in the annals of the RAM.

'It was a pleasure to see at these 150th Anniversary Celebrations a good number of those who took part in the Centenary Celebrations. We sorely missed one beloved and eminent figure whom we had hoped to see amongst us still as a colleague. I refer to Miss Olive Groves. Olive Groves had been working with indomitable courage despite indifferent health for some time, and eventually her doctors insisted that she should not continue to undertake the strain of further teaching. She had spread sweetness and light and good singing throughout the Academy for so many years that her departure was a great sorrow. Well might Milton write, in *Paradise Regained*:

"See there the olive grove of Academe where the Attic bird
Trills her thick-warbled notes the summer long."
We extend to her warmest good wishes for a happy retirement with her husband George Baker in one of the loveliest parts of Herefordshire where they are now living.

'To her colleague Jean Mackenzie Grieve, who has given long and loyal service to the Academy, we express our gratitude coupled with good wishes for the future. Our sincere thanks go also to Mr John Parkins, whose most ably directed classes in fencing, born during the days of our Drama Department, come to an end this year.

'We have been very fortunate in those who have helped to minister to the health of our students, and the chief of these for many years past has been Dr Clement Chesterman. He has always responded to our calls for aid, and his expertise and sympathetic manner have been deeply appreciated by all who have had occasion to visit him. As a mark of recognition of his services to the Academy, the Governing Body have conferred on him Honorary Fellowship of the RAM. His care for our bodily health has enabled our musical physique to flourish, and he has earned our deep gratitude.

'At our last Prizegiving Ceremony I mentioned the serious illness of Mr Leslie England, which had compelled him to retire. Now it is my sad task to refer to his death, which followed not very long after. In Leslie England the Academy and English music in general lost a fine artist who had given delight to a vast musical public, and an outstanding teacher who had guided with exceptional devotion and insight a long line of talented young pianists,

none of whom, I am sure, will ever forget his enlightened training. We salute his memory with affection. While the health of Leslie England had seemed dangerously threatened in his last days, the sudden passing of Mr Frederic Jackson was quite unexpected. His cheerful and inspiring figure had lost none of its buoyancy in the final rehearsals of the Verdi *Requiem* and it was a terrible shock when he was stricken down in the midst of a deeply moving performance of the work. It was an indication of the unique regard in which he was held that there was an immediate and universal demand for a repeat performance in his memory, which took place shortly afterwards in the Church of the Holy Sepulchre, conducted by Mr Maurice Handford before a packed congregation representing every branch of the profession. Frederic Jackson was a man of enormous and varied talents, and the Academy has sustained a severe and widely felt blow by the withdrawal of his brilliant contribution to our musical life.

'It has been clear for a long time that the present buildings of the RAM are inadequate for the training requirements and student numbers of today, and also that the problem of student residential accommodation with practising facilities is an urgent one. The Governing Body therefore decided to launch an Appeal for a Development Fund to coincide with the Celebrations of our 150th Anniversary. It was extremely auspicious that we were able to obtain Lord Goodman to serve as Chairman of the Appeal Committee, and under his astute leadership very considerable progress has already been made. Even before the Appeal was formally launched, we had received the magnificent gift of £100,000 from Mrs Ethel Jacobs, a former student and professor, and one who has continued over the years to take a close interest in our activities. It was her wish that the money should be used for a Hall of Residence for students and thus enable us to attain one of our most important objectives. We have been fortunate in being able to acquire a very suitable property, known at the moment as the Durlstone Manor Hotel in Champion Hill, SE5. It is a building of elegant character, with a fine garden, situated on a direct bus route from the Academy, and possessing many other alternative means of communication. It can house up to sixty students, and is in such excellent condition not only as regards structure but also in furnishing and decoration, that it can be occupied at the beginning of the next Academy Session in September. It will be formally opened by our President, HRH the Duchess of Gloucester, in November.

'One of the principal aims of our development plans on this site is the provision of a larger, properly equipped theatre, and our architects, Messrs Bickerdike & Allen, have devised what promises to be a most ingenious and effective design for one. Its construction would involve a large sum, but we have been in the steadfast hope that we should be able to amass this. Judge of our great delight, therefore, when we learned that the building of the new theatre had been assured by a wonderful donation of £200,000 from Mr Jack Lyons. Mr Lyons's generosity is proverbial, and that the RAM should have been blessed by it to such an unparalleled degree is a cause for great congratulations for us and unbounded gratitude to Mr Lyons. Our Opera Class, whose reputation stands very high and has sent leading singers to opera houses all over the world, can now look forward to a worthy home for its training and productions.

'With these two splendid donations as a basis, the Fund is being constantly added to by a stream of other gifts, large and

small, all of which are not only appreciated in themselves, but also as symbols of confidence in us and our capacity to serve the community through music. The total response to the Appeal is now such that we can begin to make detailed working plans for the new building that will rise between the Marylebone Road and York Terrace sites.

'So, to use a well-worn metaphor, we may declare that the Promised Land is coming into sight. Not, I hasten to add, that I wish to assume the rôle of a present-day Moses, though as an erstwhile oboist I note the Prophet's early interest in reeds. There is little doubt that a wilderness, and a rather noisy wilderness at that, will be created by the necessary preliminary demolitions. We may have to wander through this wilderness for some time. However, I expect we shall continue to be sustained by the manna from Mrs Armstrong's kitchens and, less enthusiastically, by water rushing from the rock, though in our case I feel this sounds ominously like the result of workmen drilling through the mains. But when we emerge from our travail and our love-hate relationship with the builders is over, we should occupy premises which will enable us to be properly equipped to meet the challenge of the future. Furthermore, we shall have the great satisfaction and encouragement of knowing that this fine new accommodation has been due to the generosity and loyal support of the Academy's many friends, who have faith in our aims, and trust us to guide expertly and imaginatively the young artists of the future. Throughout its long history the Academy has never lacked friends, and they are grandly and munificently rallying to our cause now.'

Graduation Ceremony

The Graduation Ceremony, for students who have successfully completed the GRSM Course, was held in the Duke's Hall on Friday 21 July (the day after Prizegiving). The Chairman of the Governing Body, Sir Gilmour Jenkins, took the Chair; members of the Governing Body and the professorial staff, in their various robes, filled the rear of the stage; and the Diplomas were presented by the Principal. The Ceremony was also distinguished by the presence of three eminent musicians—Sir Neville Cardus, Joseph Kerman and Brian Trowell—upon whom the Hon RAM was conferred. They were presented by Patrick Savill, and Sir Neville Cardus responded. Before the Ceremony a brass ensemble played Gareth Wood's *Chorale, Fugue and Gloria in Excelsis Deo*, under the direction of Sidney Ellison, and during the processions Jonathan Gregory played Floor Peters's *Aria*, Op 51 and Bach's *Prelude and Fugue in C*, S 545, on the organ. In a short recital during the Ceremony Pamela Brady sang 'When I am laid in earth' from Purcell's *Dido and Aeneas*, accompanied by David Roblou (harpichord) and Anthony Lewis (cello), Felicity Lott and Judith Jeffrey sang 'Though the way be long and lonely' from Handel's *Imeneo*, with Paul Robertson and David Matthews (violins) and continuo, and Paul Robertson, David Matthews, Paul Silverthorne and Anthony Lewis played the first movement of Beethoven's string Quartet in G, Op 18/2.

Two other distinguished musicians, Vladimir Ashkenazy and Heather Harper, also visited the Academy—on 25 September and 25 October, respectively—and had the Hon RAM personally bestowed on them by the Principal; and on 19 October a small reception was held for Dr Clement Chesterman, who recently retired after twenty-two years as the Academy's Physician. After

receiving his Hon FRAM he concluded a short informal speech with the following 'musico-medical toast':

May the men's hamstrings and the ladies' heartstrings vibrate in harmony;
May your windpipes and bellows go full blast;
May your ear drums be resonant;
May your percussion note be clear;
May your hearts never miss a beat;
May your nerves always conduct perfectly;
May your nimble fingers never quaver;
Nor your tempo become crochety;
May all your organs function faultlessly;
And may the whole RAM lot of you go on *fortissimo*!

The Anniversary Concerts

Derek Gaye

The 150th Anniversary of the founding of the RAM was celebrated in a variety of ways, one of the most important being the special series of concerts which took place during the Summer Term. These were essentially of two kinds: those given in one of the South Bank halls, and the weekly Wednesday concerts in the Duke's Hall.

The South Bank series (apart from the First Orchestra concert in the Royal Festival Hall, of which more later) were held on Tuesdays each week, either in the Purcell Room or the Queen Elizabeth Hall. The Purcell Room was, as usual, the venue for the Westmorland Concerts, concentrated this year into a seven-week period instead of being spread over the season at monthly intervals. As most readers will know, this series—now in its fourth season—was started for the purpose of providing a London platform for former students during the difficult period between their leaving the RAM and becoming established in the profession. Most programmes contain works by RAM composers (several of them first performances) and this year was no exception, with compositions by John Hall, Michael Head, John Joubert, Giles Swayne and Hugh Wood. The support for these concerts was most encouraging and attendance was up on previous years.

The Queen Elizabeth Hall concerts were not planned as a series, but certainly they offered a considerable variety. Thus, on 23 May we had a Recent Music Concert presented by the RAM Contemporary Music Group directed by John Carewe and Alan Hacker, together with the Manson Ensemble directed by Paul Patterson, and John Dankworth's Jazz Workshop. Then on 30 May came the Special Celebration Concert, in many ways one of the most interesting and enjoyable events of the summer. The specially assembled orchestra was composed of former RAM students and present professors, all of them being members of leading chamber ensembles or one of the national symphony orchestras. It was delightful to see so many well known faces assembled together and to enjoy their superb playing. The conductors were the Principal and Sir Arthur Bliss (who conducted his *Music for Strings*), and the programme included Mendelssohn's Overture *Calm Sea and Prosperous Voyage*, Murrill's *Three Hornpipes*, Stravinsky's *Symphonies of Wind Instruments* and Schubert's fifth Symphony. It was certainly a memorable and happy evening enjoyed, I am sure, as much by the performers as by the audience.

The third concert in the QEH was given by the Chamber Orchestra under Neville Marriner on 20 June. The programme

consisted entirely of works by RAM composers—Sullivan's Overture to Act IV of *The Tempest*, Sterndale Bennett's fourth piano Concerto (with Alexander Kelly as soloist), Cipriani Potter's Symphony in G minor, and Lennox Berkeley's *Divertimento*. Both the concerto and the symphony were unfamiliar works, and of the two the symphony was clearly the greater, certainly meriting more frequent performance.

The following week, in the Waterloo Room, Geoffrey Bush gave a lecture-recital on the works of Sterndale Bennett (assisted by some RAM students). This lecture was arranged in conjunction with the Royal Musical Association.

The climax of the South Bank series was the concert by the Choir and First Orchestra in the RFH on 5 July—the actual date of the founding of the Academy 150 years ago. The conductor was Maurice Handford and the soloist in Mozart's piano Concerto in B flat, K 595 was Clifford Curzon. The programme opened with the first performance of Alan Bush's *Concert Overture for an Occasion* (specially written for this concert); the second half of the concert was devoted to Beethoven's Choral Symphony (written in 1822 and therefore singularly appropriate). The four soloists were Sheila Armstrong, Marjorie Thomas, Richard Lewis and Raimund Herinx—all either former students or present members of the professional staff. The hall was sold out for this memorable concert, which was attended by the Prime Minister.

The very successful production by the Opera Class of Donizetti's *Belisario* at Sadler's Wells has been widely reviewed elsewhere. An equally successful production took place in the RAM Theatre in June: this was of Handel's *Imeneo* (the first London performance since 1740), and was conducted by the Principal, who also edited the score.

The normal Wednesday concerts in the Duke's Hall (extended from the usual hour to one-and-a-half hours) were planned as a series to include works by RAM composers and also works written between the years 1822 and 1832. We were thus able to hear the Mendelssohn and Schubert Octets, Beethoven's last string Quartet and last piano Sonata, Schubert's *Schwanengesang*, and some of the less frequently performed works of Mendelssohn and Chopin. The RAM composers represented were too numerous for them all to be listed here, but we were delighted to have the opportunity of hearing string quartets by William Alwyn and J B McEwen, and also Benjamin Dale's Sextet for violas.

Three other Duke's Hall concerts (not in the Wednesday series) must be mentioned, two of them given by the Second Orchestra under Maurice Miles: the first, on 22 May, was a concert of light music presented by Steve Race; the second, on 18 July, was an all-RAM composers' programme made up of the following: Mackenzie's Overture *The Cricket on the Hearth*, McEwen's 'Solway' Symphony, and Berkeley's Concerto for two pianos, with Ian Hobson and Richard Markham as soloists. On 21 June it was the turn of the Junior Exhibitioners, and we shall not forget the impressive playing of the orchestra under Sidney Ellison of Lennox Berkeley's third Symphony.

There remain to be mentioned, last but by no means least, the two impressive Services which marked the beginning and the end of the term's celebrations; the Service of Thanksgiving in St Paul's Cathedral on 18 May, and the Service of Rededication to the Community in Westminster Abbey on 17 July. At St Paul's the Choir and the First Orchestra conducted by Maurice Miles opened the music with a fanfare by Paul Patterson; there followed

music by Handel, John Gardner and William Mathias. The closing item was a moving performance of the slow movement from Bax's first Symphony.

At Westminster Abbey the Choir was the Junior Exhibitioners' Senior Choir directed by Stephen Rhys. The orchestra was a section of the Second Orchestra, conducted by Maurice Miles, and, in addition, there was a brass ensemble under Sidney Ellison. The main work was Vaughan Williams's *Serenade to Music* in the original version. This service, it was generally agreed, made a moving and fitting conclusion to the 150th Anniversary Celebrations.

The Anniversary Banquet

Madeleine Windsor

To receive an invitation over-printed with the facsimile autograph of Op 111 (recipients would need no further clarification!) must surely have suggested a musical event of great importance; and so indeed it did, the occasion being the 150th Anniversary Banquet of the Royal Academy of Music and the RAM Club, held at the Savoy Hotel on 14 July. A large number of distinguished guests, as well as members of the Club and their own guests, numbering nearly five hundred, were honoured by the gracious presence of Her Royal Highness the Duchess of Gloucester who, as Chairman and President of the Club, herself presided over the proceedings to everyone's delight.

The toasts, headed by those to Her Majesty the Queen and other members of the Royal Family, including our President, were preceded by fanfares played with great panache by trumpeters of the Royal Marines and written by former or present RAM professors and students—Sir Arthur Bliss, Lennox Berkeley, John Gardner, Guy Jonson, Paul Neville and Eric Fenby. The long connection with this great corps continues in the direction of its music by Major Paul Neville FRAM, who succeeded Colonel Sir Vivian Dunn, FRAM.

Her Royal Highness herself responded to the Royal Toasts and other speakers were the Right Honourable Mrs Margaret Thatcher (Secretary of State for the Department of Education and Science), Sir Anthony Lewis (our Principal), Sir Gilmour Jenkins (Chairman of the Governing Body), and Lord Goodman. A congratulatory address from the Council of the Royal College of Music and signed by HM the Queen, read by its Director, Sir Keith Falkner, was received with the warmest acclamation and gratification. Naturally, in the course of the speeches the Appeal to aid the very necessary expansion of the RAM was referred to, and the warmest appreciation and gratitude was accorded especially to two of those present for their princely gifts (each of six figures). I refer to Mrs Jacobs (remembered with affection as Ethel Kennedy in her professorial days) and Mr Jack Lyons.

Comparison with the first RAM Dinner 'on table at six o'clock precisely' (according to the facsimile printed on the back of the menu) held at the Argyll Rooms in May 1825 presents an intriguing contrast with the splendours of today's occasion at the Savoy. After a delicious dinner and after the more formal pleasures of the occasion were completed the Academy 'let its hair down' (unlike the solemnity of 1825's solos on 'Flute, Harp and Grand Piano Forte') and we were witnesses of a 'Cantata Academica' in the form of an entrance examination such as 'never was', riotously presented by the author, Noel Cox, Marjorie Thomas and her daughter Eileen Gower, Kenneth Bowen, Henry Cummings, and Richard Markham, all of the RAM. And who wrote the music for

The Anniversary Appeal

Patrick Harrison

this popular 'send up'? None other than Sir Anthony himself—a most endearing gesture underlining the happy relationship between Principal, Professors and students of the RAM.

For this eminently enjoyable and successful function, the crowning social occasion of the 150th Anniversary, we owe an enormous debt to many who organised and took part in it, but most of all to Guy Jonson, our Secretary, for his indefatigable work. The congratulations of everyone are due to him as well as to Sir Anthony for the brilliance of the Academy's 150th year.

In the last edition of the *RAM Magazine* it was announced that an Appeal, for the ambitious sum of £1m, had been launched to finance certain of the Academy's most pressing needs. Great strides have been taken since then, with over £807,000 having been contributed or promised to the Appeal Fund. The student Hall of Residence, now known as 'Ethel Kennedy Jacobs House' after Mrs Jacobs who gave the money for the Hall of Residence, is open and accommodates 62 male and female students. The Wolfson Foundation has given £40,000 for a Recital Hall, to be named the Wolfson Hall, and Mr Jack Lyons has given £200,000 towards the Theatre, which will be known as the 'Jack Lyons Theatre'. The Max Rayne Foundation has given £250,000 for the general purpose of the Appeal.

This magnificent response has determined the Academy to commence work on the site next year. The first phase will probably incorporate a further large common room for the students. The next, and main phase of the whole operation, the demolishing of the Lecture Hall and Theatre, to be replaced by the new Theatre, Recital Halls and Rehearsal Studios, is one which, with all its attendant drilling and hammering, will provide an interesting, but one hopes endurable, conflict with the subtler melodies from within. Details of the developments, though a little difficult to see clearly on this scale, are reproduced on the following pages.

Up to now most of our approaches for contributions have been to the City and Industry. We are now starting a campaign of approaches to former students, parents and well-wishers throughout the country. This is being done regionally, is based on small meetings, and takes time. We know that there are many of our friends who have wondered why they have not yet been approached personally though the Appeal has been well publicised in the Press for some time. They will be! And in the meantime we ask for their patience.

There are other ways in which many of our friends are helping the Appeal: for example Ronald Clark, Peter Katin and Joseph Cooper have all given recitals on behalf of the Academy. Concerts have been arranged at the Royal Albert Hall on 6 February 1973, when the Massed Bands of the Royal Marines with Owen Brannigan will be appearing, and on 6 March Antony Hopkins will be giving a 'Light-Hearted Concert'. On 1 February Peter Pears and Benjamin Britten will be giving a concert at St James's Palace in the presence of the Queen Mother. Many other concerts and recitals are being planned. The students at present at the Academy have formed an Appeal Sub-Committee and have plans for a number of interesting fund-raising events.

This is an important stage in the Academy's history; the Appeal to finance these developments is going well and we are greatly heartened by the support we have been given, denoting the confidence our friends have in the Academy's future. We ask all

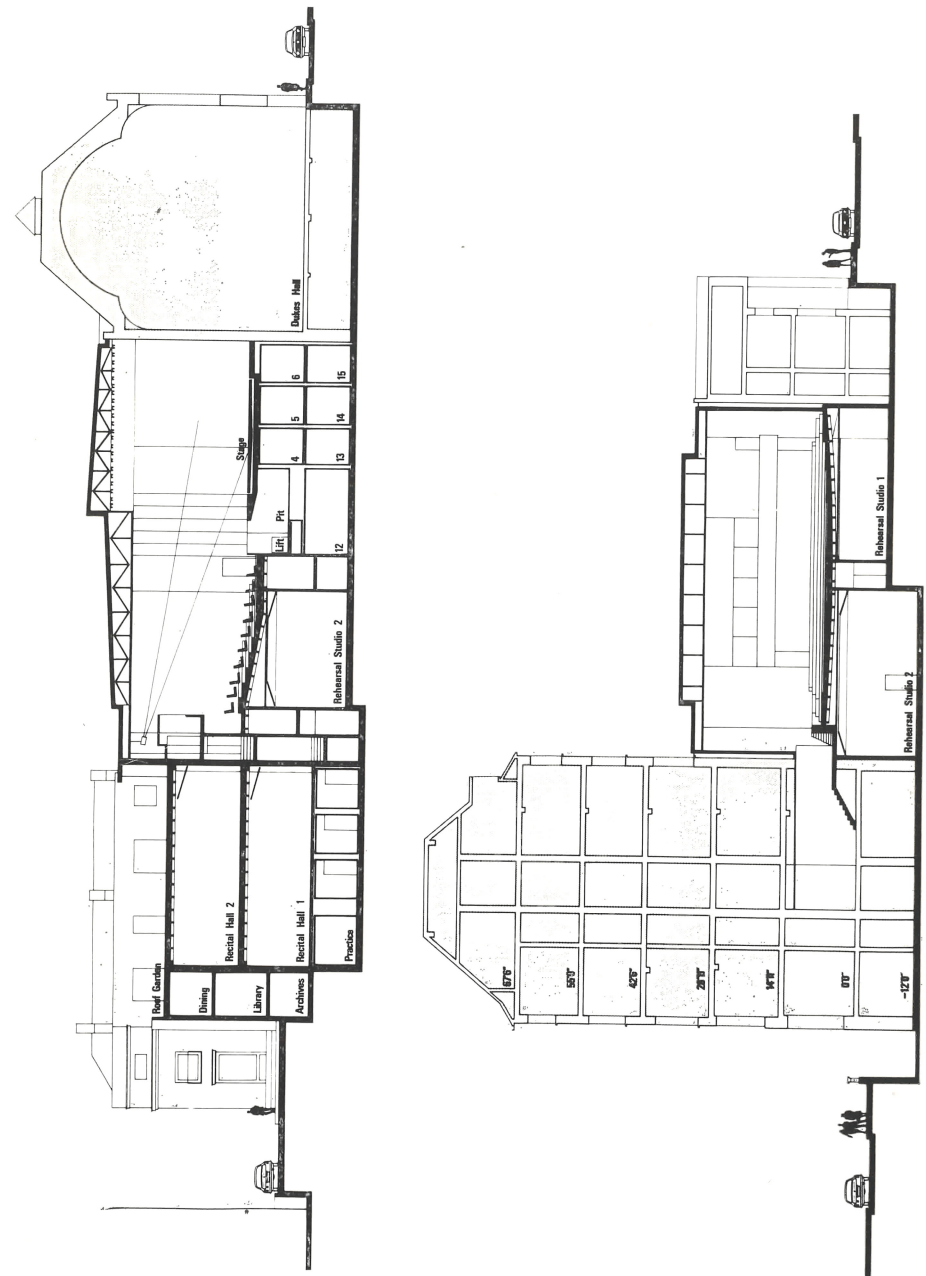
1. The ground floor, showing the new theatre and one of the new recital halls



3. *The basement, showing more practice rooms*



4. Elevations showing a section of the new theatre, etc., as seen from the south and from the east



our friends, former students, parents and well-wishers to sustain, or to renew, their interest in, the life and future of the Academy. Come and visit us, find out when and where our student concerts are held; you will always be welcome.



**Profile No 8
Dame Eva Turner
DBE, FRAM**

Tom Hammond

One day, many years ago in the far-off nineteen-twenties, when I was a penniless, junior piano-student fresh from the country, imbibing culture in great gulps at the Royal College of Music, I somehow managed to introduce the subject of opera in the course of general conversation at the end of one of my lessons. I was immediately treated to a stern word of warning on the perils of Puccini and was told that if I really had to go to the opera, I must at all costs play safe and stick to Wagner and keep away from all that 'Italian screaming'. Alas, my kind and revered mentor could not know that I was corrupted body and soul by the operas of Bellini, Donizetti and Verdi, which I had already heard at the Old Vic, or with the Carl Rosa, or simply on the 'wireless', as it was known in those days. A year or so later, when I was tapping a typewriter by day and teaching shorthand by night to keep the wolf at bay, fortune smiled upon me and I won the office Derby sweepstake. Fortified with riches amounting to the impressive sum of 12s 6d (in that quaint, old-world currency) I rushed up to London town once again, and for the first time savoured the particularly pungent aroma which used to surround the Royal Opera House in Covent Garden on a hot summer afternoon.

I approached this haunt of 'Italian screaming' with some trepidation, hoping that I was invisible, and after a fascinating wait of only a few hours I managed to squeeze myself into the gallery, crammed to the roof with hard-boiled regulars of all nations. The programme for the evening consisted of that operatic Castor and Pollux known familiarly as 'Cav and Pag' and I noted that the *prima donna* of the first opera was a British singer by the name of Eva Turner. I did not have to wait long before I realised

that here was something the like of which I had never heard before and that I was then listening to one of the wonders of the operatic world, a glorious dramatic soprano voice that soared effortlessly over the ocean of sound in the Easter Hymn and poured forth a river of passionate fire in the scena and duets that followed. I knew instinctively that this was no Italian screaming, but proper singing of the right size and proportion for such a theatre and such music. It was a night never to be forgotten, and I am happy to say that it proved to be the first of many subsequent nights when I was fortunate enough to hear this unique voice in that noble auditorium.

A year later (in the summer of 1929, to be exact) I was again in funds and was able to attend three consecutive evenings at the Opera House. I heard Mozart's *Don Giovanni* for the first time, with Elisabeth Schumann, Stabile and Heddle Nash. The following night brought the now legendary début of Rosa Ponselle in *Norma*, and my third evening was devoted to an opera called *Turandot* by Puccini, fragments of which I had already heard somehow, and in my youthful ignorance had dismissed as mere gong-banging cacophony of no particular musical interest to me. How wrong I was! For there, dominating the immense spectacle on the stage, was Eva Turner once again, this time consolidating her reputation as the greatest living interpreter of the inhuman rôle of *Turandot*, the glittering Chinese princess with a heart of ice. How could one forget that immense shimmering train she wore, manoeuvred by countless slaves on its perimeter as it cascaded down an enormous flight of steps in the Palace Scene? But what is much more, how can one forget the sheer power, ferocity and brilliance of the superhuman upper reaches of her voice in such a scene as 'In questa reggia'? By good luck, this passage still exists on record with the singer at the summit of her powers, to prove that it was not a dream or delusion or a trick of memory. It really happened, not only in London, but also on the Continent, and in the Americas, many times, and it always created a furore.

Right up to the outbreak of the Second World War, I was to hear this singer frequently, and I have a particular memory of waiting in the gallery queue for *Un Ballo in Maschera* in September 1935, when Miss Turner, as she then was, arrived about four o'clock in the afternoon to 'warm up', which she proceeded to do, a *piena voce* right above our heads, thus providing a fascinating glimpse of an artist at work. On the stage, several hours later, her voice was still pouring forth a seemingly endless flood of tone. Shortly after this, I heard her sing a most memorable Agathe in Weber's *Der Freischütz*, in the midst of a terrible personal tragedy, of which both she and her audience were unaware until after the performance had concluded, when the news of her father's sudden death in the theatre was brought to her by the conductor, Sir Thomas Beecham.

After *Turandot*, I seem to remember Eva Turner most particularly, for her performance in Verdi's *Aida*, another rôle in which she was unsurpassable in her day. As in *Turandot*, none of her Italian rivals could muster quite the same sheer vocal power, which was always combined with a wide range of expressive singing of a particularly distinctive quality. In *Aida* she had found another rôle which enabled her to exploit her talents to the full, ranging from the quasi-oriental subtleties of 'O patria mia' to the rising scale-passages in the finale to the Triumph Scene, where



As Brunnhilde in Siegfried.
Turin, 1933

her voice sailed over the thunderous ensemble with stunning effect, which completely eclipsed all possible rivals in the field.

Eva Turner was born in Oldham, Lancashire in 1892, of musical parents, and her father gave her her first lessons in singing. When she was ten the family moved to Bristol, and it was here that she was taken to hear Verdi's *Il Trovatore*, her very first opera, which was being performed when the Carl Rosa Company was visiting the city. As we would say nowadays, she was 'sent' by all that she heard, and from that moment on she decided that she would become an opera singer, cost what it may. Fortunately, her parents were very encouraging, and she later became a pupil of Dan Rootham, who was at one time the teacher of another famous British singer, Dame Clara Butt.

From 1911 to 1915 Eva Turner was a student at the RAM, and she eventually joined the chorus of the Carl Rosa Company, when war-time restrictions and conditions only served to make a hard touring life even harder, but all such difficulties did nothing to deter her from unremitting application to work and study. She began with various small parts (or 'spits and coughs' as they are known in operatic parlance) and before long she was being entrusted with Micaela and Musetta, among other secondary main rôles. By the year 1920, she was performing the leading dramatic soprano rôles for the Rosa in a wide diversity of Italian, French and German operas, both in English seasons at the Lyceum Theatre and the Royal Opera House and at other theatres in London and the provinces.

Then, in 1924, the great dream of any soprano's career materialised, when Eva was invited to go to Italy and sing to Toscanini. The celebrated maestro was so impressed by what he heard that she was immediately contracted to sing both Freia and Sieglinde in the 1924-5 season at La Scala, and from that moment her international reputation was assured. Still studying unceasingly with her private coach, and striving to improve her performance in all that concerns the art of operatic singing, she appeared in many performances of both the Italian and German repertoire, in Italy, Germany, Austria and Portugal, while in the summer of 1927 she went to South America to sing in *Fidelio* and *Tsar Sultan*. She had last sung at Covent Garden as a leading soprano of a British Opera Company in 1924, but her resounding success in foreign parts led the management to engage her for the international season there, in 1928, and she returned home to triumph in the operas I have mentioned above. The seal was finally set on her world status when she was engaged for the 1928-9 winter season in Chicago, and from then onwards her career was one long successful tour of the world's opera houses, where her constantly developing artistic maturity and the unimpaired richness of her vocal resources were the subject of continual favourable comment in the world press.

Her repertoire eventually embraced the great Wagnerian rôles such as Isolde and Brunnhilde, as well as all the leading Italian rôles with which she had always been so prominently associated. She returned to London as soon as possible after the outbreak of the Second World War and continued to sing at concerts and on the radio throughout the period of hostilities. Her London flat was destroyed by a flying bomb just after she and her companion had gone out a short time previously, but it took more than a flying bomb to stop Eva Turner in her tracks. When peace was declared on VE day 1945 she was singing the title-rôle in *Aida* at the Gaiety Theatre, Dublin.

Soon after the War she returned to Covent Garden, and was still singing Turandot in her fifty-sixth year, after which she retired from the stage and later accepted an invitation to fill the post of Visiting Professor of Voice Production at the University of Oklahoma, where she intended to stay for nine months only, but eventually remained for ten years. On her return to London, Eva Turner became a Professor of Singing at the RAM, terrifying the laggards and inspiring the talented, and it was at this period of her career that I personally came into professional contact with her. My first encounter with the *diva* was at her home in London, when I brought another young Lancashire soprano to her for an interview. After only a very short while, I found myself being commanded to step over and examine Miss Turner's throat and when I gazed in awe at that tremendous cavern, haunted by radiant constellations of top C's, I at last understood her secret. The young singer concerned was Rita Hunter, who has now risen to international stardom, in her turn.

Dame Eva retired from her official post at the RAM at the age of seventy-five, not to rest on her laurels as might be expected, but to continue her private teaching and to lead an active social and musical life, which would be the envy of celebrities and others twenty years her junior. Although she has now passed her eightieth birthday, she still listens patiently on all sorts of adjudication panels in connection with grants and scholarships for young vocalists, gives lectures and is in demand as an after-dinner speaker, dashes off to the other side of the world to help judge the singers in an international *Madama Butterfly* competition in Japan, attends first nights of opera in London and elsewhere, and is always in evidence when the younger generation is trying out its wings in student performances of opera and concerts in the metropolis. She can frequently be seen near the midnight hour on these occasions, bareheaded and alone, imperiously commanding a taxi in stentorian tones to stop and take her home. This ceaseless fountain of energy has been the secret of her success throughout a strenuous career, for the demanding life of a great international *prima donna* leaves no room for weaklings or dalliance with *dolce far niente*. From her humble chorus days with the touring Carl Rosa in wartime, right up to her resounding triumphs as *prima donna assoluta* at La Scala, her life has been one of ceaseless struggle for perfection over a long period of years. She remains a vivid example to all young aspiring artists who would wish to emulate her success in a career where only the strongest survive and the timid are crushed under foot.

Eva Turner was elected a Fellow of the RAM in 1928, and was also chosen as President of the RAM Club for the year 1949. She was made a Dame of the British Empire in 1962.

Notable Ninths David Chesterman

My first acquaintance with Beethoven's Ninth was at the Royal Albert Hall at the penultimate Prom of 1945, on Friday 14 September—the last day of my honeymoon. I remember we bought some paper 'bricks' in aid of the new Henry Wood Concert Hall which was confidently expected to rise very shortly in Regent's Park or on the site of the burned-out Queen's Hall. The orchestra was the BBCSO, the conductor Sir Adrian Boult. The BBC Choral Society was joined by the Croydon Philharmonic Society and the soloists were Margaret Godley, Margaret Rees, Maude Baker, Margaret Rolfe, William Macmillan, Emlyn Bebb, Stanley Riley and Leonard Hubbard. What, eight soloists? Yes, they were billed as 'The



BBC Singers', and each solo part in the Ninth was sung as a duet. Ah, you'll say, at the end of the war there were few well-known soloists available in London. But this was not the reason. Sir Adrian felt that the BBC Singers had done such an excellent job during the war that they should be given a position of prominence on this happy occasion.

The next opportunity to attend a Ninth was in 1947. Frederic Jackson had just taken over the reconstituted London Philharmonic Choir, and prepared the work with great care. Victor de Sabata conducted a stunning performance which the critics said set a new standard in amateur choral singing.

Move on twenty years, to 1967, when I took twenty-four students (some from the Academy) to the International Congress of Jeunesses Musicales in Montreal, to join young people from many other countries in a World Youth Orchestra and Choir which was to perform the Ninth in the magnificent *Place des Arts*, a concert hall which, by pressing a few buttons, could be transformed into a fully equipped opera house. I remember the blistering heat and, even worse, the excessive humidity, as we stepped on to the tarmac at Montreal Airport, and found our coaches for the sixty-mile drive to Mount Orford Music Camp, exquisitely set at the foot of mountains near the small town of Magog. Here several hundred young musicians lived for ten days, rehearsing the Ninth with Zubin Mehta. I shared a room with Keith Gurry, an RAM student who now plays violin in the RPO.

One perfect evening I walked up Mount Orford, to find myself rather disgusted at the large soap advertisement at the top. Returning, in the twilight, I was half a mile from the camp when suddenly, out of the still night, came a great burst of sound. It was the *Ode to Joy*—'All mankind are brothers plighted'. In the orchestra were some Americans, a quiet North Vietnam boy, some Germans, English, French, Japanese. Never did the meaning of the words strike me with greater force.

French Canadians do not consider punctuality a crowning virtue, and the English contingent had soon decided that it was a waste of time to turn up to any event until twenty minutes after it was scheduled to start. Accordingly, on the night of the concert, I arrived at the *Place des Arts* at 20.30, anticipating a longish wait. To my horror I found that the choir had already gone on to the platform. I raced up the steps and hurried to the choir entrance, then stopped short. 'Lounge suits', the instruction had said. Yes, but all the men were in shirt-sleeve order! There was nothing for it but to tear off my jacket and drop it on the floor. But then I realised I was in braces. Off they came too, and I slipped into my place. Came the big moment, just before 'O Freunde'. Mehta signalled us to get up. I rose, only to find that *my trousers had not risen with me*, and were round my ankles. Feeling that all eyes must be riveted on my blue Marks and Spencers pants, I retrieved the trousers and sang the rest of the movement with one hand holding them up.

After the concert a lavish reception, a trip to Expo 67 for a firework display, and we crawled into our plane at an ungodly hour. I sat next to John Lill, whom we had taken to Canada as Britain's 'Star of Tomorrow' (good guess!), and he enlivened the journey with talk about one of his hobbies—the evaluation of character from handwriting.

I was now a bass in the London Philharmonic Choir, and found myself singing the Ninth at a number of penultimate Proms, first under Sargent and then under Colin Davis. At the 1970 Prom, an

extraordinary thing happened. We had just given our all for the huge F major cry of 'vor Gott'. Silence. Then a lady in the Upper Orchestra behind us started to clap loudly. On she went, accompanied by the low B flat of the contra-bassoon. Then, realising she was in a minority of one among 6,000, she stopped, but added very audibly: 'Oh, I'm sorry, I didn't want to . . . please forgive me . . . I thought it was the end', until sat on by one of her neighbours. Poor soul.

A habit which Kelmperer introduced when performing the Ninth is much to be abhorred. It is to allow the four soloists to remain *off* the platform for the first three movements, and then let them come on, to a round of applause, just before the last movement. Not only is this an insult to Beethoven, but it prevents what most conductors now feel is the correct presentation—the beautiful soft B flat chords which end the slow movement should be followed *immediately* by the terrible clash of B flat added to D minor. The correct solution, if the soloists find it a bit of a strain to sit right in front for the first hour, is to put them behind the orchestra, as was done by the RAM on 5 July.

The question of the ideal work to precede the Ninth has always fascinated me, though there is now an increasing tendency for Naked Ninths, as with Janos Furst's with the RPO on 11 and 13 July. As far as the Proms are concerned, in the days of the Nine o'clock News, with a start at 7.30, it was always necessary to find something lasting fifteen minutes. The BBC's ingenious choices have included:

Vaughan Williams *Fantasia on the Old 104th*
Gluck *Overture 'Alceste'*
Wagner *Prelude to 'Lohengrin'*
Bach *Brandenburg Concerto No 3*

Now that the time of the News is no bar, there is less of a problem. I favour the *Choral Fantasia*, which has three advantages: it foreshadows in some ways the Ninth, it gives the choir a chance to warm up and it allows a young pianist to shine before a capacity audience. The Festival Hall performances on 5, 11 and 13 July were all sold out.

In 1969 I sang my last Ninth as a bass. John Aldis took over the London Philharmonic Choir and we were all re-auditioned. 'The people that walked in darkness have seen a great light', I suggested. 'I don't know about that', said John, 'but you're no bass—you've got no bottom!' He held up a piece of Bruckner in the *treble* clef and said 'Try that'. I stumbled through it and was told 'Sing tenor for the next three months and then see me again.' On the appointed day I turned up with 'Sanctus, fortis'. 'Don't think of me,' I advised John, 'think of Richard Lewis'. I went home and told my wife I was now a tenor, and she said that if I was subsequently upgraded to an alto she must insist on a medical examination.

And so to the Academy's 150th Anniversary performance. I happened to be in the building on 4 July, and heard the choir rehearsing. Tenors seemed to be rather thin on the ground, so I offered my services to Maurice Handford. As a result, I found myself on the platform at the Festival Hall for that very exciting occasion. Reading in *The Times* the following morning that all the performers had been past or present students or teachers of the RAM I was happy to realise that I must have been made a Temporary Professor overnight.

My next Ninth? I hope it will be the first *open-air* performance in this country, and there is only one appropriate venue—by the

Lakeside at Kenwood. Surely, OC Royal Engineers, London Region, would not mind building a raft for the occasion, to accommodate the handsome and youthful RAM Choir. Those who do not provide their own spare tyre could be equipped with lifebelts for safety purposes, and anyway, how could one die better than to be drowned amid those great shouts of joy? Academy students are a hardy lot, so the performance should be billed to take place *Whatever the Weather*. Mr Greasley, always willing to turn his hand to any job that needs doing, could hold an umbrella over the conductor if necessary. It would fetch an audience of at least 10,000, and would be a worthy successor to the 150th Anniversary Ninth. What about it, Sir Anthony?

Summer Music in Peterborough

Harold R Clark

A digest of the pages devoted to music in the Annual Reports of the Friends of Peterborough Cathedral would show no lack of choral and orchestral concerts or organ recitals: such performances, heard in the nave, have formed a well-sustained pattern, capable of absorbing new developments each year.

It was a chance remark, made by a visitor, which suggested the idea of introducing an element of chamber music during the summer months. Was it not possible, he asked, to use one of the transepts for performances of a more intimate character, and fill the gap between the end of one concert season and the beginning of the next? Here, surely, was an idea worth pursuing, but the transepts seemed too lofty for the purpose, and I decided that Abbot Kirton's Retrochoir, known as the 'New Building', would make an ideal setting, providing seating for over a hundred beneath its fan-vaulted magnificence. When, in 1964, I put this proposal to the Dean and Chapter, they immediately gave it their whole-hearted approval.

After nine successive seasons, a backward glance at a few statistics, programmes and performers has considerable interest, although the time is not yet ripe for nostalgia. In 1964, fifteen subscribing Patrons helped to launch the first series of recitals: there are now fifty of these loyal supporters, including the Dean and the Master of the Cathedral Music, whose interest and co-operation have been a great source of encouragement. More than sixty programmes have been given by professional players of established reputation, and exceptionally talented students from the RAM and TCM, together with local artists, whose expertise and dedicated musicianship ensured that there would be no apologetic blushes should their programmes be compared with those of visiting performers. The names of some of the students who played in the earlier series have now begun to appear regularly in the concert world, and in the wider field of broadcasting. Many have appeared more than once in Peterborough, in recitals at the Technical College, or as soloists in concertos at the Philharmonic Society's orchestral concerts.

The extent of the RAM's involvement is best shown by listing the names of past and present students in alphabetical order: Andrew Barratt, Rosalind Bevan, John Blakely, George Caird, Beverley Chester, Nancie Chilcott, Harold Clark, Noel Connell, David Cripps, Christine Croshaw, Valerie Dickson, Clive Fairbairn, Marian George, Elizabeth Hannaford, Thomas Igloi, Barbara Lowe, Anthony Macdonald, Janet Macdonald, Betty Mills, Peter Pettinger, Kenneth Ryder, Jillian Skerry, Bernard Smith, John Stein, Roger Stimson, Michael Stubbs, Christopher van Kampen,

Deirdre Watson, Renate Werner, Alan Wilkinson, David Willison and Margaret Wright.

In 1967, when I became Local Secretary for Trinity College of Music, it seemed a logical step to invite students from the College to share in the summer music at Peterborough, and this was done thanks to the ready co-operation of the Principal, Mr Myers Foggin, and Mr Cyril Cork. In the same year, the Cathedral acquired a chamber organ by John Squire, and after a year spent in modification and reconstruction, the instrument was mounted on a wheeled platform, making it available in any part of the building. The rebuilt organ was first used in a concert as continuo in a Telemann trumpet concerto and for the organ part in Haydn's 'Nelson' Mass, both of which I was called upon to play. This brought a realisation of the variety of possibilities in programme-building if the instrument could also be used in the Eastern Building recitals. Since that time, it has been heard in solos and in combination with strings (trio sonatas and Mozart's 'Epistle' sonatas) as well as supplying the accompaniment to vocal ensembles in a number of concerts.

The year 1972 has been a year of exceptional interest, largely created by two new features in the established series of eight annual programmes. The first was the performance of the complete cycle of Beethoven's ten sonatas for violin and piano, in three consecutive recitals, and the second was the first performance of a new Cantata, *Katherine of Aragon*, composed by Barry Ferguson, a former Assistant Master of the Cathedral Music, to a libretto by Edward Storey. This was made possible by the fact that the centenary of our local newspaper, *The Peterborough Standard*, occurred in the same year, and the directors, who were eager to consider some special means of marking the event, accepted my suggestion that they might commission the work. For this performance we reverted to the nave of the Cathedral, anticipating a larger audience than any which could have been accommodated in the Eastern Building, and the crowds, in fact, appeared. Looking back thankfully on the successful completion of this enterprise, I cannot help wondering how many other local newspapers would be prepared to follow the example of *The Peterborough Standard*.

Programmes for 1973 are already planned, and optimism for the future, which has grown steadily each year, is now at a level sufficient to brush aside any Orwellian misgivings about the approach of 1984.

Christmas I remember

Czeslaw Halski

There were always heaps of snow. It was often bitterly cold, still I did not mind. It was a thrill for me, my elder sister and brothers. There were several reasons for this: my father, who was an actor, was usually able to come from the provinces and join us at the Christmas table. But most important of all was the fact that it was the only time during the whole year that I felt my own importance.

I was the youngest in quite a large family. I had to listen to and obey everybody. But at Christmas, and especially on Christmas Eve, the most important day during Christmastide in Poland, I acted as the main carol singer. I had a strong soprano before my voice broke; moreover, I played on the piano leading all the grown-ups in singing carols. Oh, it was a thrill!

According to an old Polish custom all the gifts are usually put under the Christmas tree and after supper on Christmas Eve they

are delivered to the members of the household. As the youngest I was the privileged one, because it was I who delivered them. The table was laid with a batch of hay under the tablecloth. With the first star appearing on the sky the ceremony began. My father, assisted by my elder brothers, lit all the tiny candles on the tree. Then he took a plate with holy-wafers and breaking them into small pieces he approached every member of the household, wishing happiness and good health. I had to wait a long time because I was the last of all. How anxious I was to know whether a bit of the holy-wafer would remain for me! But there always was. I admired my father for his wit and the ease with which he could say something different and yet the same to everyone.

The supper was simple but tasty. After the whole day of fasting I felt so hungry that I could even have swallowed, I think, a piece of wood. First there was mushroom soup followed by fish and by *pierogi*—a sort of dumplings stuffed with a variety of vegetables.

We sat around a long table according to seniority. As the youngest I had to sit furthest from my parents at the other end of the table. I never could really understand why there was an empty chair standing near the table and why my parents would not let me remove it. It was, according to an ancient Polish custom, a proof of hospitality that no matter who might come unexpectedly they would be welcome at the Christmas table. When the supper was over, the gifts were presented and the carols sung. It was really a most beautiful family gathering.

I was a boy of ten when I lost my mother. She was very pretty and for me she was the prettiest person in the whole world. I clearly remember the day, although I was then only four years old, when my mother came to me and said: 'Tomorrow, on Christmas Eve, I will take you with me to the Midnight Mass.' I was thrilled to the core. Usually I went to bed at seven or eight at the latest. Here I was being allowed to go to the church together with my mother at the time when most children are fast asleep. The church was packed. The congregation sang carols. My mother, who held me on her lap, whispered to me: 'Sing!'. I began to sing softly, very softly but soon, forgetting about myself, engulfed in music, I sang happily with a full voice. It was my beloved carol 'Lullay dear Jesus'.

Christmas Lullaby
arr. Czeslaw Halski

slowly

Loo-lay my dear Je-sus, my pearl my trea-sure,
loo-lay my sweet ba-by my hope my plea-sure,
weep not and fear not, for-get all your sorrow
Mo-ther keeps watch ve-ry near un-til the morrow,
un-til the morrow.

words of this Christmas Lullaby
translated into English by the author ©

Obituary Roy Jesson 1926-72

Sir Thomas
Armstrong



I did not know then that this particular lullaby was used by Chopin in his Scherzo in B minor* in a unique way revealed to him alone. But then, in my mother's arms, I felt that this lullaby must be infinitely pleasing to the New-born Babe and I sang it with all my heart, full of security and strange love.

How sad it is when an old musician is called to write about a younger one, recently and untimely dead! It could have happened with Haydn and Mozart, and with Blow and Purcell; but in those cases there would hardly have been the same sense of promise incompletely fulfilled. And one doesn't know what to say when so many thoughts are disturbed by a loss that seems incomprehensible.

At the service in Hampstead Church we heard those grim words, the half-reluctant resignation, of the Burial Service . . . 'we give thee hearty thanks that it hath pleased thee to deliver this our brother out of the miseries of this sinful world', and it seemed hard to apply the sentence to Roy Jesson. There are times when one could speak those phrases with conviction: the world is certainly a sinful place, and there are miseries from which we may all pray to be delivered: Roy may have been spared sufferings more intense than those he must have undergone; there are no doubt experiences more terrible than death itself: and there may be valid reasons for thankfulness: but they don't spring to light at the moment when one is chiefly conscious of the loss of bright hopes and a young life. I could only recall, as I listened to Roy's music in Hampstead Church, the words of the poet (was it T E Brown?):

If this is as it ought to be
My God, I leave it unto Thee.

Thankfulness, however, may emerge from our recognition of what Roy Jesson in a short life was able to do and to be: and here there's much to recall: for even if public recognition was only just beginning to come, years too late, his gifts and influence had for some time been increasingly appreciated among those whose good opinion is worth having. He had excelled as player, as teacher, and as creative scholar. The beautiful tune of his that was sung at Hampstead was evidence of a true gift for composition. It had been written when he was only fifteen, yet its feeling was mature and clearly expressed. His talent in fact developed early; and when he came to Christ Church as an organ scholar, at eighteen, it was already apparent that he was more than musically fluent: he was also fastidious in outlook, precise in his musicianship, and dedicated. These qualities were fully engaged in his work during recent years on early opera, wherein he showed every sign of becoming an editor of unusual individuality and distinction, as well as an effective director of performances.

It took Roy a long time to make a place for himself, for his gifts were not flashy: he was critical of himself and sometimes of others: and he was far from being assertive. He could, in fact, seem a little cool and reserved in personal contacts, until he felt sure of himself and of those around him. Latterly, with notable successes to give him assurance, he became freer and more relaxed in his approach to colleagues and friends; and I feel sure

* Scherzo in B minor, Op 20, composed 1831-2: the middle section marked *Molto più lento*. This carol was also included by Sir Arnold Bax in his *Five Fantasias on Polish Christmas Carols* for voices and strings composed in 1942.

that increasing recognition in the Academy was a help to him in this respect: even more so was the affection of pupils who knew how fortunate they were to be associated with him.

If much, then, seems to have been lost by his death, much also remains of Roy's modest but significant achievement. For his friends, in addition, there is the memory of a courteous and considerate colleague, readier to stand aside himself than to brush aside another man, and as quick to recognise the problems and sufferings of others as to face without complaint the considerable ones of his own. In all this, even while the sense of loss is fresh and acute, there is certainly reason for thankfulness.

Sir Anthony Lewis

The spirit of music in a person manifests itself variously. Sometimes it is immediately visible on the surface; in other cases, as with Roy Jesson, it lies deeper down, gathering substance and lustre as it emerges. At first meeting, quiet, almost reserved, he would in his own time reveal his passionate devotion to his art, reflected in many different ways as conductor, organist, lecturer, writer, harpsichordist—there seemed no end to the versatility of this outstanding musician. Some of the fortunate few endowed with the variety of talents possessed by Roy have found it hard to apply themselves to any aspect with sufficient singleness of purpose to achieve success; Roy's fundamental seriousness and capacity for concentration enabled him to develop a chosen field with total professional commitment.

Roy Jesson was trained at the Royal College of Music and Christ Church, Oxford, after which he pursued advanced studies at Indiana University, USA. His PhD thesis was concerned with Ambrosian Chant, but he was equally at home with contemporary music, which he played in virtuoso style on the organ. Of recent years his gifts as a conductor were particularly evident in performances of eighteenth-century music—operas by Martin y Soler (edited by himself) in London and Barcelona, and Mozart's *Figaro* in Grenoble, where his skilled and stylish direction made a quite unprecedented impact. His triumph in Grenoble led to a further invitation to conduct in France, and it was to settle the details of the proposed production that he went to Paris last September, only to be struck down so tragically by a fatal illness.

Since joining the Academy staff Roy had won himself friends all over the building, including areas well beyond his own special interests. His sympathetic manner and obvious integrity attracted to him many wishing to make closer acquaintance with such an able, independent mind and unpretentiously distinctive personality. He had a wider range of commitments possibly than any other member of the professorial staff and brought illumination and penetrating intelligence to all of them. As Academic Tutor to the GRSM Course he had already done much to strengthen the operation and structure of that course, and had accepted new responsibilities, as from the present session, which would have even further increased his influence there.

Rare indeed is it to find combined in the same man the qualities of creative insight, intellectual authority, warmth of manner and gentle humour that Roy possessed. We shall not find many like him, and cherish his memory the more.

Martindale Sidwell

When the Editor asked me to contribute a few words about Roy Jesson I think he did not wish that I should write on the subject of his career or of his exceptional qualities both as a musician and teacher. His musical achievements and rapidly emerging

musical eminence, so well deserved and so tragically cut short, are well known to readers of this *Magazine*. The numerous students who have come under his influence and generous spirit

COOKING IN HARMONY—by Lesley Lewis

Mrs Jean Cox had the excellent idea that a Cookery Book should be produced for the RAM Appeal. I undertook to compile this, and invited contributions from RAM Professors and other distinguished musicians. I had a wonderful response of over 400 recipes. Most of these will be found in *Cooking in Harmony*, on sale at the RAM for 75p, or 85p post free. Unfortunately, some recipes arrived too late to be included in the book, so I asked the Editor of the RAM Magazine whether I might include them here. Therefore, when you have bought your copy of *Cooking in Harmony*, you can treat these pages as a supplement.

MERLUZA ALLA ROMANA

(Mr Kenneth Bowen)

1 medium thick hake cutlet per
person
seasoned flour

1 egg lightly beaten
oil for frying
finely chopped parsley

Remove bone and skin from cutlets. Dust with seasoned flour, dip in lightly beaten egg and fry in oil till cooked and golden brown.

QUICK CHOCOLATE MOUSSE

(Mr Kenneth Bowen)

3 oz plain chocolate
3 eggs

$\frac{1}{4}$ pint cream
a few toasted flaked almonds

Break chocolate into bowl and melt gently over hot water. Separate whites from egg yolks, stir yolks into melted chocolate. Whisk whites till stiff and fold into mixture. Leave to set slightly while whipping cream. Mix half the cream with the chocolate mixture and put in soufflé dish and leave in the refrigerator till required. Just before serving, decorate with remaining cream and the toasted almonds.

STEAK PIE

(Miss Millicent Silver)

2 lb lean stewing beef (not shin)
 $\frac{1}{2}$ tsp pepper
2 hard boiled eggs

1 tsp salt
1 tsp gravy salt or colouring

Cube meat and cook in double saucepan with seasoning and gravy salt till cooked. Make a rich short pastry from 8 oz S.R. flour, 6 oz margarine and lard mixed, using a little water only. Put meat in square dish, quarter the hard-boiled eggs and place on top and pour over half the gravy. Cover with pastry and cook in hot oven till pastry cooked. Serve with rest of gravy.

SQUIRLS

(Miss Millicent Silver)

To use up left-over pastry, roll out and sprinkle brown sugar and sultanas all over. Roll up and chop in pieces. Place in greased and floured tin in upright position. Brush with milk and cook in hot oven—don't overcook.

that increasing recognition in the Academy was a help to him in this respect; even more so was the effect of his

musical eminence, so well deserved and so tragically cut short

PARTY STEAK DISH

(Miss Georgina Zellan-Smith)

Cut 1½ lb fillet steak into 1 inch slices. Roll in seasoning of 1 tblsp flour, ½ teasp salt and pepper, ¼ teasp sugar, and pinch curry powder. Brush a little garlic on each piece and leave to stand for a few minutes. Put 1 tblsp butter and 1 tblsp Worcester sauce in pan to melt. Brown meat quickly on both sides and reduce heat. Add 1 pkt mushroom soup and cover with water. Cook gently about 10 minutes. Just before serving, add 2 tblsp cream and 1 tblsp brandy or sherry.

LAMB CITRON

(Miss Georgina Zellan-Smith)

Place 6 lamb chops, ¼ cup sherry, 1 can grapefruit juice, 1 large onion, grated rind of 1 lemon, 1 tblsp Worcester sauce, salt and pepper, in casserole and cook in oven till chops tender. Thicken with cornflour mixed with water.

CHOCOLATE FUDGE PUDDING

(Miss Georgina Zellan-Smith)

Sift 4 oz flour, 2 teasp B.P., ¼ teasp salt, 2 tblsp cocoa into a bowl. Stir in 4 oz chopped nuts. Combine 4 oz milk, 1 oz melted butter, and ¼ teasp vanilla. Stir this into dry ingredients and blend thoroughly, and turn into greased baking dish. Mix 6 oz brown sugar with 2 tblsp cocoa and sprinkle over batter. Pour 8 oz boiling water over mixture and bake in moderate oven 350° for 40 minutes.

CHOCOLATE TRUFFLES

(Miss Georgina Zellan-Smith)

Cream 4 oz butter with 4 oz icing sugar, add few drops vanilla, 2 oz cocoa, 4-6 tblsp coconut, 1 cup chopped dates, raisins, and ginger. Mix thoroughly and stand ½ hour. Roll into balls and dip in coconut.

ICED CUCUMBER SOUP

(Mr Vivian Joseph)

1 whole cucumber	½ lb tomatoes (or 1 tin tomatoes)
1 pint milk	gill single cream
1 small glass white wine or sherry	
parsley, chives, seasoning	

Peel cucumber, skin and pip tomatoes, season well, liquidise and refrigerate.

TROUT COOKED IN WHITE WINE

(Mr Vivian Joseph)

1 trout per person	mushrooms
white wine	bay leaf, nutmeg, rosemary
butter kneaded with little flour	lemon juice and peel
parsley	

Cut open trout and remove bones, place sliced seasoned mushrooms in centre and close fish. Pour enough wine into pan to cover fish, add bay leaf, little nutmeg and rosemary and butter kneaded with flour. Cook the fish, shaking pan occasionally. Add small amount of lemon juice and peel, and when ready, arrange fish on dish and pour over sauce and garnish with parsley.

FRESH FRUIT SALAD

(Mr Vivian Joseph)

4 oz cube sugar	½ pint water
at least 5 fresh fruit and approx 2 of each, e.g. 2 oranges, 2 apples,	
2 pears, ½ pineapple, ½ lb strawberries, 1 banana.	

Dissolve sugar in water and boil till syrupy but not coloured. Cool. Peel and slice fruit, making sure pieces not too small. Slice straight into syrup and mix well: this will stop fruit turning brown. Cover and chill, and mix well before serving.

HONEY CAKE

(Mr Vivian Joseph)

2 eggs	¼ lb caster sugar
3 tblsp oil	1 lb warm honey
¾ lb S.R. flour	½ tsp ginger
½ tsp cinnamon	½ tsp mixed spice
1 tsp bicarbonate of soda	¼ pint warm water

Line roasting tin with silver foil. Beat eggs with sugar till light and fluffy, add oil and warm honey and beat well, Add sieved dry ingredients alternately with the water. Pour into prepared tin and bake at Gas mark 4 for ½ hour, and 3 for ½ hour, till firm to touch.

SIMMERED BEEF OR CHICKEN

(Miss Joy Mammen)

Large piece of beef, about 3 lb, or a chicken	
½ cup soya sauce	¼ cup sherry
2 tblsp brown sugar	2 cups water

Place meat or chicken in heavy saucepan, mix and add all other ingredients and cook covered over low heat for 10 minutes turning meat once. Gradually add water and bring slowly to the boil. Simmer covered till tender, about 1½-2 hours, turning meat several times. If meat gets dry, add more boiling water.

that increasing recognition in the Academy was a help to him in this respect: even more so was the affection of pupils who knew

FRIED BABY MARROW

(Miss Joy Mammen)

Slice marrow thinly, toss in flour, dip in beaten egg and fry in hot oil. Put fresh breadcrumbs in dry pan with chopped mint and stir till brown. Sprinkle over cooled marrow and add vinegar.

CARAMEL PEACHES

(Miss Mary Makower)

Fill a fireproof dish to within half an inch of the top with peeled sliced fresh peaches. Cover with whipped cream and add a thick layer of brown sugar. Place in fridge overnight. Just before serving, place under a hot grill for a few minutes till the sugar melts. Serve at once.

BLACKCURRANT CHEESECAKE

(Mrs Marian Weber)

$\frac{1}{4}$ lb digestive biscuits	2 oz margarine (vegetable oil type)
$1\frac{1}{2}$ oz caster sugar	

Melt margarine and mix together to make crust: spread on bottom of removable-base cake tin.

8 oz sieved cottage cheese	2 separated eggs
2 tbspcaster sugar	blackcurrant yoghourt
$\frac{1}{4}$ pint diluted blackcurrant juice (or syrup from tin of blackcurrants)	3 tsp gelatine

Beat together till smooth, cottage cheese, yoghourt and egg yolks. Warm blackcurrant juice and dissolve gelatine in it. Beat egg whites till stiff, add caster sugar and beat, then add blackcurrant juice with dissolved gelatine and beat all till stiff. Add beaten egg mixture to cheese mixture, mixing thoroughly—it must be absolutely smooth. Place this on top of the biscuit crust and leave in refrigerator till set, then remove from tin. Best eaten one day after preparation.

Norah Regan 1899–1972

Harry Isaacs



I first met Norah Stevenson, as she then was, in the far-off happy days when we were both students at the RAM. She was a violin pupil of that fine teacher Rowsby Woof, for many of whose pupils I was the accompanist. I have before me, as I write this, the programme of a 'Fortnightly' in the Duke's Hall dated Saturday 1 March 1924, at which she played *Aus der Heimat* by Smetana, accompanied by me. We were friends ever since—all through the years until her tragically sudden, and greatly lamented, death in August. In our student days, a whole coterie of fellow-students used to meet in the canteen at the end of the day for tea and buns and long gossips. We were always glad when Norah joined us. She was such good company. She had lots of common sense, warmth, integrity both as a personality and as a musician, and a sense of humour. All these qualities endured; she never changed. In later years, when she was married, our friendship continued, and we exchanged visits in our respective homes. In addition, we met frequently at Academy functions. The last time I saw her was at Prizegiving in July and, as usual, we had a lively conversation. She seemed in fine fettle, and I still find it difficult to realise that I shall not see her again.

Now Leslie and Norah have both gone, alas! We are fortunate in the RAM to have their son Christopher Regan with us, for he has inherited from his parents those human qualities which make him specially suitable for his work as Senior Tutor, to which he devotes himself so unsparingly, and with so much understanding.

Norah will long be missed by a host of friends, who will think of her with affection as long as memory lasts.

Susanna Thomas

I first met Norah as a fellow-student at the RAM in 1919. Already she was a violinist of assured ability, well able to cope with the hurly-burly of Academy life, and with the somewhat bewildering changes of a London trying to settle down after five years of war. Later on she married Leslie Regan, a fellow-student already showing that he had a distinguished career ahead of him. He was always proud of her ability, and grateful for the powerful support and encouragement she gave him in all his activities. She took the raising of a family in her stride, and also became a notable

violin teacher. Her home in Grove End Road in the 1930s and in Cavendish Avenue later, became an active centre of London musical life, with Norah as the dignified and much loved hostess. Her friends have always been amazed at the breadth of her interests. She served on a great many committees, where her active and vigorous participation was always welcomed, and only three weeks before her death she had presided, as Warden, at the Annual Conference of the Private Teachers' Section of the ISM. She took part in a number of summer music courses with which Leslie was connected, where her presence was always welcomed by the other staff, not only for her musical experience (there was no better critic) but also for the air of serenity and commonsense that she gave to any gathering. There will be many such gatherings where her absence is not only noticed, but also deeply felt.

Madeleine Windsor

Fifty years is a long time but some of one's student memories are as vivid as if they had taken place yesterday. One of my memories is that of sharing an orchestral violin stand with a most congenial and gifted first-study player (being a humble second-study myself) with whom I formed an immediate and lasting friendship. This was Norah Stevenson, who later became the ideal wife of her distinguished husband Leslie, so well loved at the RAM. In these hazardous days we can ill spare one whose very presence always proclaimed stability and the timeless virtues of reliability and cheerfulness in the face of any adversity. It always did one 'a power of good' to meet Norah, and her tragically sudden death is a sharp sorrow to many and particularly of course to her son, her daughter and her sister.

This truly academic family is still most fortunately represented in the RAM by her son Christopher, the Senior Tutor, who carries on his parents' traditions of fine musicianship, absolute integrity and open-hearted friendship to so many. Our sympathy goes out in full measure to those who are left.

Reviews of New Books

Robin Golding

Erich Auerbach: *An Eye for Music* (Hart-Davis, £15)

Erich Auerbach's connection with the RAM extends back to 1939, when he took his first professional music photograph in England, of Sir Henry Wood conducting Sibelius's *En Saga* with the First Orchestra. He was back here in June 1964 to take some informal photographs of Stravinsky after a rehearsal of the *Symphony of Psalms* the latter had taken for a concert in the English Bach Festival, when Stravinsky and Rostropovich were chatting over a bottle of whisky in the Henry Wood Room. I had listened to part of the rehearsal and managed to sneak into the Henry Wood Room to eavesdrop on that memorable encounter, and seeing Mr Auerbach darting about with his camera, I asked him if I could reproduce one of the photographs in the *Magazine*. Choosing one, a week or so later, was not easy, but I could not resist what I felt to be the best of a fascinating collection, which showed composer and cellist convulsed over what I can only presume to have been some particularly ribald Russian joke, and the picture duly appeared in the next issue of the *Magazine* (No 187).

This is one of several photographs of Stravinsky that feature in Mr Auerbach's book *An Eye for Music* (for which Stravinsky himself wrote a dedication). It is an astonishing collection, representing Mr Auerbach's work over the past thirty-five years. Virtually

every musician of standing is represented (Toscanini is about the only notable exception), often in highly idiosyncratic 'action' shots. The actual juxtaposition of the photographs is a work of genius in itself. Thus Kempff and Arrau face each other at two keyboards; Hindemith raises a finger as Louis Armstrong greets a bevy of journalists; Stokowski draws an organ-stop while Rostropovich moves his Queen in a game of chess with Kogan, watched by Gilels; Ansermet and Copland hold restraining hands at each other, as do Boulez and Callas; Gobbi (as Count Almaviva) pulls Berganza's ear (as Cherubino) while Richter pulls Rostropovich's tie; Frick (as the Commendatore) sings through his megaphone as Stravinsky leans forward and touches his ear to catch a fine detail; Sir Geraint Evans (as Papageno) leaps forward, apparently into Nadia Boulanger's arms; Menuhin practises in a church pew while Sir Michael Redgrave clasps his hands as if in prayer; Ted Heath and Claudio Abbado sit pensively opposite each other; Alfred Brendel plugs his ears as Elisabeth Schwarzkopf grimaces at a recording playback; Joan Sutherland and Duke Ellington let rip opposite each other; Fournier practises the cello while Barbirolli tries out a bowing on Laurance Turner's fiddle held cello-fashion; Monteux and Giulini extract the last drop of blood from, respectively, the LSO and the Philharmonia . . . the list is endless.

There are touching pictures, such as the one of Solomon playing cards with Moiseiwitsch while the cello on which Solomon attempted for a time to regain finger-control stands propped up in the foreground; and hilarious ones, such as that of Elisabeth Schwarzkopf and Gerald Moore manhandling a Steinway grand, but all of them demonstrate Mr Auerbach's uncanny sense of timing and his instinctive feeling for atmosphere. The book is not cheap, but its appeal is irresistible.

Noel Cox

National Federation of Music Societies: *Catalogue of Choral Works* (fourth edition) (NFMS, 50p)

This new edition of the NFMS catalogue is long overdue, and consequently is doubly welcome. The late Harry Willis and Ken Blakeley (Arts Council Liaison Officer with NFMS) have produced a very useful catalogue, which lists about 1000 works suitable for performance by choral societies and choirs. Moreover the compilers have given explicit information about resources required (both choral and orchestral), length of performance, publisher, availability of vocal or chorus scores, and indications of price. The very useful appendices give up-to-date information about addresses of publishers, and about libraries from which sets of choral music may be borrowed.

Previous catalogues have been compiled from works actually performed by choirs, but this one goes further by listing works which *merit* performance. Such a broadening of scope should encourage choirs to be more adventurous in their selection of programmes, and gives a gentle push in the right direction to many choral societies whose outlook in the past has been unenterprising. It is a very well arranged and useful book, and a tribute to Ken Blakeley's work for the National Federation of Music Societies. It is to be hoped that the new publication will become widely known, and well used, as, indeed, it deserves to be.

Notes about Members and others

Ralph Holmes appeared in five concerts during the Westminster Festival at St John's, Smith Square, between 3 and 14 June. The concert on 5 June was devoted to Delius's three sonatas for violin and piano, in which he was partnered by Eric Fenby.

Penelope Cave was joint winner of the Raymond Russell Memorial Prize for harpsichord in June.

Ian Reynolds, who left in July 1971, and who received the Peter Latham Award, has been awarded M Mus. by London University. He was also awarded the Hilda Margaret Watts Prize for the best M Mus candidate of the year.

Alfred Nieman's cantata *Adam*, for tenor, four trombones, five percussion, and piano, was performed at the Queen Elizabeth Hall on 31 January 1972, with George Shirley, who commissioned the work, as soloist. Another of his compositions, *Kromotempera* for cello and piano, was played at the Purcell Room on 4 February by Gwynneth George (who commissioned it), and his *Two Serenades* for piano were given their première in the Purcell Room on 25 February by Yu Chun Yee.

David Sanger won the first prize in the Organ Festival held in September in Kiel, North Germany. There were twenty-seven competitors from fifteen countries.

Betty Roe founded a music publishing company, Thames Publishing, in 1970. Thames, which specialises in vocal and instrumental music, has so far issued some twenty publications, including music by Lennox Berkeley, Peter Warlock, John Middleton, Malcolm Rudland, and Betty Roe herself.

A selection of Sullivan's incidental music to Shakespeare's *The Tempest* (1860-1) and *The Merchant of Venice* (1871) and his Overture *In Memoriam* (1866) have been recorded by the CBSO under Sir Vivian Dunn (HMV CSD 3713).

Patrick Douglas-Hamilton and Derek Watson composed most of the music for *The Toun by the Tyne* which was performed in Scotland during September. *The Toun by the Tyne* was part of the Lamp of Lothian Festival of Experimental Music and Theatre for Young People, a production in which children from the schools in the County of East Lothian were joined by children from the Menuhin School. Derek Watson was the Musical Director assisted by Patrick Douglas-Hamilton.

Sydney Humphreys returned recently from Canada to take up his position as Leader of the BBC Scottish Symphony Orchestra. On 16 September Jean Harvey performed Bartók's first violin Concerto with the orchestra in a BBC Midday Concert conducted by Norman Del Mar.

Thomas Igloi performed the six Bach Suites for solo cello in two recitals in the Purcell Room, on 20 October and 2 December.

Jacqueline Stoker's *Word Quiz Book* was published in April by Paperfronts at 25p.

Christopher Bowers-Broadbent's children's play *The Pied Piper of Hamelin* was performed by the West Eleven Children's Opera Group at the Court Theatre in Holland Park on 4 and 5 July, under Nicholas Kraemer.

Geraint Jones gave a series of three organ recitals at the Royal Festival Hall on 9 and 23 April and 21 May.

The recently-formed Mayfair Ensemble, whose members include Duke Dobing (flute), Graham Salter (oboe), Robert

Bramley (clarinet), Colin McGuire (clarinet), Brian Sewell (bassoon), and Christopher Griffiths (horn), all of them former RAM students, gave a serenade concert at Dartington earlier this year, and have been invited by the British Centre in Berlin to give a broadcast recital in February 1973. The ensemble also played at the St Cecilia's Day banquet of the Musicians' Benevolent Fund at the Savoy Hotel, on 22 November.

The Cantamus Ensemble were involved in two international events in the month of July—participating in the Béla Bartók Contemporary Choral Festival held in Debrecen, Hungary, from 3 to 8 July, and playing host to the Sofia Chamber Choir of Bulgaria from 27 July to 1 August, and joining them in three recitals in the Nottingham area. Under their musical director Pamela Cook, the twenty-four girls of the Cantamus—from Mansfield, Nottinghamshire—aged between eleven and eighteen, competed in Hungary against choirs from Russia, Czechoslovakia, Finland, Bulgaria, East Germany and Poland as well as several from Hungary itself. They were presented with the top award of the Festival, the citation reading 'for the extremely high level of artistic performance of modern choral pieces'. The nine adjudicators were headed by Professor Pal Kadosa, and another adjudicator, Mr Edmund Kajdasz, a Director of Polish television, sought out Miss Cook to invite the ensemble to visit his country as soon as possible.

Hugh Marchant has resigned his appointment as Master of the Choristers and Organist of St Mary's Church, Bryanston Square, which he has held since 1946. The Parochial Church Council has unanimously conferred upon him the title of Organist Emeritus of St Mary's.

After five years as resident quartet at Keele University the Lindsay String Quartet (Peter Cropper, Ronald Birks, Roger Bigley and Bernard Gregor-Smith) have taken up a similar position at Sheffield University. In between leaving Keele in June and moving in at Sheffield in September they undertook a six-week tour of the USA.

Susan Lees, accompanied by John Streets, gave a recital in the Purcell Room on 9 October.

Brian Brockless conducted two concerts with the Orchestra Sinfonica Siciliana in Palermo on 28 and 29 March, and in April and May made an Italian tour with the London Schubert Orchestra.

The Bristol Youth Choir and Orchestra, conducted, respectively, by Peter Fowler and Ronald Smith (Music Adviser of the City and County of Bristol Education Department) made a tour of the USA and Canada last Easter. They gave twenty-one concerts and included among their programmes four part-songs for voices and orchestra entitled *Cantata di Giovinezza* by Michael Rose, specially commissioned for the tour.

Recent Wigmore Hall recitals have been given by the following: Joanne (previously Joan) Spedding, accompanying Yu Ming Lun (13 March), Harold Jaeger (6 May), Sybil Barlow (30 October), and Angela East (22 November).

Graham Garton was commissioned by Watford Corporation to compose the Overture and Incidental Music for *A Pageant of Watford*, in celebration of the Golden Jubilee of the Borough. Two performances were given in the Town Hall on 23 and 24

October, by the Watford Philharmonic Orchestra conducted by the composer.

Georgina Zellan-Smith has recently played abroad in Germany and Spain. She has given music club, school and university lunch-hour recitals here, has broadcast eight times for the BBC over the past year (including the Grieg piano Concerto with the BBC Northern Symphony Orchestra under Bryden Thomson) and has been invited to be guest soloist in the New Zealand promenade series of concerts (January and February 1973), Guest conductor Alfredo Antononi of New York, returning to London early in March. If any of her former students and friends are still unaware of her additional surname, would they please read the following:

A professor, now nicknamed 'Miss Z'
Found as Smith she'd be better off dead.
Such unceasing mistakes,
plus wrong cheques and wrong dates,
So . . . Mum's the word, she's now Zellan-Smith instead.

Distinctions

Kt

Anthony Lewis, CBE, MA, Mus B (Cantab), Hon Mus D (Birmingham), Hon RAM, FRCM, Hon FTCL, Hon GSM

Hon MA (Liverpool)

Gordon Green, Hon RAM, FRMCM

Births

Field: To Christopher and Eileen Field (née Gower), a son, Benjamin Christopher Thomas, 7 November 1972

Jorio: To Luciano and Diana Jorio (née Cummings), a son, Damian, 2 October 1972

Miller: To Michael and Amelia Miller (née Freedman), a daughter, Emma, 18 November 1972

Weber: To Sven and Marian Weber (née Baker), a daughter, Halcyon Claire, a sister for Franklyn, Jonathan and Mark, 18 July 1972

Marriages

Burrows—Jones: Donald Burrows to Marilyn Jones, 23 July 1971
Everett—Elloway: Martin Everett to Philippa Elloway, 28 October 1972

Farnham—Horsfall: Michael Farnham to Melanie Horsfall, 2 September 1972

Pearson—Morton: Christopher Pearson to Josephine Morton, 5 August 1972

Deaths

Gerald Carne, November 1972

Aussia Reka Grasby, 15 October 1972

Roy Jesson, MA, B Mus (Oxon), Ph D (Indiana) Hon RAM, 8 October 1972

Horace Marchant, 26 May 1972

Norah Regan (née Stevenson), 6 August 1972

Phyllis Shenhstone-Gilbert (née Norman-Parker), ARAM, 24 June 1972

Doris Sullivan (née Grant-Cowan), 13 May 1972

University Awards

B Mus (Lond), June 1972

Second Class Honours

Eric Akrofi, Maichael Baxter, Diana Hart, Malcolm Pike

Pass

John Lambert

RAM Awards

Recital Diploma, July 1972

Piano Christopher Axworthy, Heather Dupré

Harpsichord David Roblou

Singing Felicity Lott, David Rendall

Violin Russell Gilbert, Robin Stowell

Viola Paul Silverthorne

Cello Christina Shillito

Oboe Hermione Johnson

Clarinet Margaret Archibald, Charles Hine

Trumpet (Orchestral Diploma) James Watson

Division V with Distinction, July 1972

Piano Jane Hawkins, Paul Roberts, Linda Waung

Singing Ann James, Donna Sullivan

Violin Abigail Rushworth, Susan Weitz

Viola Stephen Gorringer

Cello Fiona Stewart

Flute Peter Nicholson

Oboe George Caird, Philippa Elloway, Judith Gofton

Conducting (Advanced) Adrian Brown

Division V with Merit, July 1972

Piano Eleanor Alberga, Lesley-Ann Baxter, Esther Gelling, Annette Green, Lynette Keatley, Jennifer Tavener, Susan Tublin
Organ Raymond Sturdy

Singing John Bantick, Jill Bartlam, Michael Bulman, Nansi Carroll, Barbara Heywood, Penelope Price-Jones, Susan Varley, Hilary Western

Violin Mirion Glas, Jan Kaznowski

Trumpet Nigel Boddice, Howard Hawkes

GRSM Diploma, July 1972

Rosalyn Asher†, John Breese, Nicholas Bucknall*, Philip Cartledge, Penelope Cave, Andrew Claxton, Sally Cooper, Geoffrey Cowan, Roger Crocker†, Philip Edwards‡, Ruth Francis, Laurence Fraser, John Gray*, Jonathan Gregory‡, Kathryn Harries†, Janet Herson*, Stephen Hose, Derek Hossle, Christine Hyde, Peter Jacobsen*, Philip Knowles*‡, Richard Kubica, David McCann*†‡, David Marsden, Ray Maulkin, Jacqueline Moore, Josephine Morton, Peter Newman, Malcolm Pentelow, Ronald Pite, John Pyatt, Veronica Scully, Nicola Sebba, Glenda Simpson, David Strauss, Pwee-Tjeng Tan, Christina Thomson, Mark Tromans, Julia Trueman†, Gillian Tucker*†‡, Janice Waight.

*Merit in Practical; †Merit in Paperwork; ‡Merit in Music Techniques

LRAM Diploma, September 1972

Piano (Performer's) Richard Woods

Piano (Teacher's) Peter Gould

Harpsichord (Teacher's) David Roblou

Organ (Teacher's) Jane Millar, Magdeline Lincoln

Singing (Teacher's) Richard Evans, Ruth Parry

Violin (Teacher's) Shelagh Sutherland

Viola (Teacher's) Catherine O'Leary

Oboe (Teacher's) Peter Rendle

Horn (Teacher's) Adrian Leaper

Trombone (Teacher's) Colin Gummer, Laurence Payne

The Annual General Meeting of the Club was held at the RAM on 20 November 1972; thirty-eight members were present. The formal business of the meeting included the Committee's report, the presentation of the balance sheet, and election of officers. The Hon Secretary submitted the 83rd Annual Report:

'Membership figures are as follows. Town: 362 (an increase of 2); Country: 402 (an increase of 12); Overseas: 77 (maintaining the *status quo*); Students: 6 (an increase of 6)—being a total increase of 20. It is encouraging to note that membership is steadily though modestly on the increase and that it now stands at the highest overall total since 1967 when student membership which, until then, was obligatory, was transferred in its entirety to the newly formed branch of the Students' Union. The Committee expresses its desire that all those members in direct contact with present students should bring all possible persuasion to bear upon and to encourage them to join the Club, since in so doing and by continuing their membership after leaving the Academy it would ensure their keeping in touch with their Alma Mater and its current activities.

'It is with regret that we record the deaths of Leslie England, Aussia Reka Grasby, Frederic Jackson, Roy Jesson, and Norah Regan.

'It gave enormous pleasure to us all to hear that in the Birthday Honours a Knighthood has been conferred upon Anthony Lewis, our Immediate Past President, and we would like to take this opportunity of renewing our warmest congratulations to Sir Anthony upon this well deserved distinction and recognition of all that he has done in the cause of music and for the Academy in particular.

'Two Social evenings took place, in the Autumn of 1971 and the Spring of this year, reports of which appeared in the *RAM Magazine*. At the former we were fortunate in securing the services of Evelyn Rothwell and Iris Loveridge, and at the latter the Band of the Royal Marines School of Music, directed by Major Paul Neville. To them all we offer our sincere thanks and appreciation for their kindness in giving their services so willingly and making these events so enjoyable and of such musical interest.

'The Annual Dinner was held at the Savoy Hotel on 14 July, and on this occasion it was given in conjunction with the Academy as a Banquet forming part of the 150th Anniversary Celebrations. It was attended by 450 members and guests, the President, HRH the Duchess of Gloucester taking the Chair. We are most appreciative of those who devised and took part in the evening's entertainment which rounded off the proceedings so happily, and we would reiterate our thanks to Lt Farlow, RM and the trumpeters of the Royal Marines for performing the fanfares in so stirring a manner.

'We extend our thanks to the following members of the Committee who now retire: Noel Cox, Olive Groves, Vivian Langrish and Christopher Regan.

'We were extremely privileged and honoured in having HRH the Duchess of Gloucester as our President. She now retires from office, we thank her for her kindly interest and for so graciously presiding at our Banquet. Judging from her late departure, which was much in excess of official timing, she appeared to have enjoyed the occasion as much as we did. Her year of office was not without personal sorrow in the untimely and tragic death of Prince William, and we received a touching letter of thanks and

appreciation of our concern for her and her family in reply to our letter of condolence.

'We now extend to our President-Elect, Harry Isaacs, a warm welcome. He has proved in the past to be a most valued and loyal friend of the club and has endeared himself to a wide circle of friends and colleagues over the period of more than fifty years that he has been associated with the RAM. We wish him a happy and most enjoyable year and improved health.

'In conclusion we wish to place on record our appreciation of Sir Anthony for his great kindness in standing in for the President at committee meetings throughout the year. When one realises what enormous demands have been made upon his time and energy during the past most arduous months of celebrations he was ever ready to steer us through our deliberations with his customary skill, tact and diplomacy, and we offer him our warmest thanks.

'Finally we would express our gratitude to Mr Edward Bednarz for all his invaluable clerical work. For some time he has been doing this single-handed and we are most grateful to him for all his care and interest.'

The Committee's nomination of Harry Isaacs as President for the year 1972-3 was enthusiastically received and he was duly elected. HRH the Duchess of Gloucester's name was added to the list of Vice-Presidents. There were eleven nominations to fill the four vacancies on the Committee and the following members were elected by ballot: Flora Nielsen, Marjorie Thomas, Douglas Cameron and Gareth Morris. The Committee's nominations and Mrs Essie Craxton and Mr Walter Stock as Life Members of the Club were received with acclamation and they were elected.

Following upon the Meeting the Social Evening at 8 pm consisted of a piano recital given by Yonty Solomon in the Duke's Hall, and was attended by 150 members and their guests. The very generous programme included Bach's 'Goldberg' Variations and Chopin's *Barcarolle* and Sonata in B minor. Mr Solomon brought to bear a scholarly mind and poetic sensibility in his performance, revealing especially in the Bach many refinements of tonal colour and texture, evoking a warm response from his audience.

**Harry Isaacs,
FRAM
President of the
RAM Club, 1972-3**
Graham Johnson

In a world of vanishing charm and increasingly colourless anonymity, it is wonderfully reassuring to know Harry Isaacs, whose own inimitable charm and warmth make him a very special and irreplaceable part of our lives. I write 'our' because it is impossible to imagine the RAM without him, so long and distinguished has his association been with the Academy. A pupil of Tobias Matthay and Hedwig McEwen for piano, and of Frederick Corder for composition, he entered the RAM in 1917 on a composition scholarship and has belonged here ever since: the thread goes from boy pupil to very youthful professor (since 1926) and now the very youthful senior professor. This has been no placidly uneventful sojourn however! He has remained unswervingly loyal to the Academy and his piano teaching amidst the stresses of eminent work on many fronts—as solo pianist, accompanist, frequent broadcaster, Associated Board examiner, but above all as 'one of the great chamber-music pianists of our time': I quote Sir Anthony Lewis speaking at Harry Isaacs's Seventieth Birthday concert in the Duke's Hall on 3 June. I count it a great misfortune not to have heard, for example, the Harry Isaacs Trio (with



Leonard Hirsch and James Whitehead) play the great Schubert B flat Trio, or his account of the Franck Quintet with the Griller String Quartet. This is to mention only two works at random among many to which he brought his very special collaborative gifts.

It is precisely this give-and-take, the highly articulate yet flexible co-operation of the hyper-sensitive chamber-music player, which characterised not only Harry Isaacs the performer, but continues to motivate Harry Isaacs the teacher, colleague, and to many lucky people, the life-long friend. I came raw from Africa to study with him, alone and friendless in a strange new country. Looking back five years, musically less raw (thanks to his patient ministrations) I realise that he has endeavoured to pass on to me not only his musical, but also his personal ideals, moulded into a single concept of the artist as a worthwhile human being. It is a great teacher who places music in its overall humanistic context, and guides the young student by his own flawless example. I must be one of very many who owe him a similar debt. And if this wasn't enough he has delighted thousands with his unequalled sense of humour: completely uncynical, it has nothing of the wry sardonic nature sometimes ascribed to professors; laughter flows from him, every vignette, imitation, hyperbole, perfectly timed turn of phrase shows masterly use of the English language and is uproariously funny and good-natured. He 'composes' his own humour and as such it is truly inimitable; in this as in everything else he is an artist.

The list of achievements is potentially endless. His marvellous singing of light songs accompanying himself at the piano, for example, should not go without mention. It speaks for itself that a packed Duke's Hall greeted him with a standing ovation for his Seventieth Birthday concert: homage à Harry indeed! His election as President of the RAM Club could not be more appropriately timed as a mark of esteem and good wishes for a quick convalescence from a recent illness. The singer Nancy Evans told me that she considers Harry to be 'one of the saints of this world': he would naturally shy away from such definitions, indeed he is usually mercilessly funny at his own expense, but it is certain that in its new President the RAM Club has a great-hearted human-being.

Town Members

Alper, Marcia, *13 Belsize Park Gardens, London NW3*
 Anderson, Jean (Mrs Hunt), *5 Hillfield Close, North Harrow, Middlesex*
 Berry, Mrs Beatrice (née Van-Houten), *51 West Common, Harpenden, Hertfordshire*
 Cosby, Helen M, *47 Churchbury Lane, Enfield, Essex*
 Dupré, Heather, *23 Alma Square, London NW8 2QA*
 Fisher, Richard, *Flat 3, 54 Myddleton Square, London EC1R 1YA*
 Foster, Miss J A, *196 Brigstock Road, Thornton Heath, Nr Croydon, Surrey*
 Gilbert, Max, *8 Warrender Way, Ruislip, Middlesex*
 Griffin, Jillian, *117 Fairbridge Road, Upper Holloway, London N19*
 Hibbert, Doris, *8 Decoy Avenue, Temple Fortune, London NW11*
 Humphrey, Graeme Keith, *23 The Ridgeway, London NW11*
 Leveson, Lucy, *12 Ranulf Road, London NW2*
 Mitchell, Leslie Charles, *33B Priestlands Park Road, Sidcup, Kent*
 Morris, Andrew, *37 John's Avenue, London, NW4*

Alterations and additions to List of Members

Patterson, Paul, *37 John's Avenue, London NW4*
 Prior, Susan, *85 Queen's Avenue, Hanworth, Middlesex*
 Roberts, Joy, *5 Teignmouth Road, London NW2*
 Samet, June, *Island House, Chiswick Mall, London W4*
 Sheldon, John M, *196 Brigstock Road, Thornton Heath, Nr Croydon, Surrey*
 Southey, Fiona, *47 Fitzjohn's Avenue, London NW3*
 Spratt, Edward Robert, *37 River Bank, London N21 2AB*
 Tavenor, Jennifer, *15 Prothero Gardens, London NW4 3SJ*
 Wagner, Margaret A, *8 Jennings Road, St Albans, Hertfordshire*
 Weir, Mrs Helen (née Wheldon), *Digby, Layters Way, Gerrards Cross, Buckinghamshire*
 Western, Hilary, *c/o 1 the Cloisters, Westminster Abbey, London SW1*
 Wilde, David, *30 Conifer Gardens, Streatham Hill, London SW16*
 Wykes, Mrs Amoret, *19 Shepherds Way, Rickmansworth, Hertfordshire*

Country Members

Anthony, Trevor, *6 Marine Close, Saltdean, Brighton, Sussex*
 Barnett, Fiona, *The Traverse, Bull Lane, Gerrards Cross, Buckinghamshire*
 Barrow, John, *82 Falconwood Road, Croydon, Surrey*
 Butcher, Josephine A, *27A, Rothsay Road, Bedford*
 Chilton, Hazel, *1 Chapel Lane, Ketton, Stamford, Lincolnshire*
 Chislett, Alicia (Mrs P Spriggs), *1 Bradenhurst Close, Havestone Hill, Caterham, Surrey*
 Cook, Pamela (Mrs Thompson), *Emsley Lodge, 6 Brick Kiln Lane, Mansfield, Nottinghamshire*
 Evans Mrs June, (née Vickear), *9 Bassett Close, Southampton, Hampshire*
 Halse, Gillian, *17 Greenhill, Hook, Wiltshire*
 Harrison, Mrs Audrey L M, (née Black), *Lindsey House, Kelsey Road, Caistor, Lincolnshire*
 Hunt, Wendy A, *Harewood Cottage, Lower Chicks Grove, Nr Tisbury, Wiltshire*
 Jones, Marilyn, (Mrs Donald Burrows), *79 Virginia Way, Abingdon, Berkshire*
 Jossifekis, Mrs S, *Windy Ridge, 6 Elvendon Road, Goring-on-Thames, Berkshire*
 Lanxon, Margaret, *Boswedden, 11 Coldrose Court, Truro, Cornwall*
 Lewis, Richard, *White Acre, Highgate Road, Forest Row, Sussex*
 Openshaw, Mrs Barbara H, (née Brimelow), *70 Albert Road, West Bolton, Lancashire*
 Pateman, Mrs Mary, *4 Dalmore Crescent, Helensburgh, Dunbartonshire, Scotland*
 Pearson, Christopher J, *Flat 9, 54 East Park Parade, Northampton*
 Pearson, Mrs Josephine J, (née Morton), *Flat 9, 54 East Park Parade, Northampton*
 Pierce, Mrs S, *Foxes Hollow, 116 Pebsham Lane, Bexhill, Sussex*
 Pike, Malcolm, *23 Trotsworth Avenue, Virginia Water, Surrey*
 Rutland, Louis, *135 Park Lane, Carshalton, Surrey*
 Summers, Mrs Isolde (née Grove), *Sarum, Kennerleigh, Crediton, Devon*
 Tasker, Brian, *9 Moorfield, High West Jesmond, Newcastle-upon-Tyne*
 Turner, Mrs Margaret *23 Pine Gardens, Surbiton, Surrey*

Overseas Members

Akrofi, Eric, *Music Department, Achimota School, Achimota, Ghana*
Ang, Patricia, *101 Lobak Road, Seremban, Negri Sembilan, West Malaysia*

Drake, Mrs S Therle (*née* Oswin) *Flat 1A, Wharenui, 274 Oriental Parade, Wellington 1, New Zealand*

Fletcher, Malcolm, *Adam House, 96 Jordanstown Road, Newton Abbey, Co Antrim, N Ireland*

Linnemann, Maria Catharina, *483 Gutersloh 1, Busch Strasse 198, West Germany*

Marks, Mrs Hylda R, *Hotel des Artistes, 1 W67th Street, Apt 1029, New York 10023*

Papé, Naomi, *12 Ronmar Court, Inverleigh Terrace, East London, South Africa*

Sobey, Hansi, *1500 S Locust Street, Denver, Colorado, USA 80222*

Theron, Mrs S M E P, (*née* Serfontein), *University of Potchefstroom for Christian Higher Education, Potchefstroom, South Africa*

Thomas, Jeanette K, *Saint Maur's International School, 83 Bluff, Yokohama, Japan*

Nothing characterises the English academic scene so much as the rigid divisions it imposes between disciplines. Continental reactions to this range from mild amusement to incredulous contempt. Whether joining the Common Market will alter the ingrained habits of the English academic *élite* or the Continental sneer is debatable.

We are all familiar with the comic scene (repeated in many epics of hospital life) where a bloodthirsty surgeon contests 'ownership' of a patient with a doctor intent on experimenting with drugs. The fact that this scene is all too often repeated in real life should not be allowed to obscure its aptness as a metaphor for the peculiar conditions of English academic life. Thus psychology is developed separately from psychiatry and is set against it—the clinical versus the sociological. Thus sociology is developed separately from history or economics and is set against them, and they against each other. And the whole is removed from politics, which we know has nothing to do with any of them, being the governing of the real world by real men. As for science and philosophy . . .

Most people involved would, I think, agree to the proposition that music and the rest of the arts carry on in self-consciously independent courses. How many would agree that the fragmentation imposes itself *within* the musical camp? I would hold that the proposition is tenable and that the division manifests itself in the following ways: university departments, conservatoires and colleges of education. As a general rule this provides us with academics who can't play, players who can't think, and teachers who can do neither (despite being expected to teach both). This might seem a rather extreme formulation, and it is. However, it has more than just a grain of truth about it.

Despite Durham University's 'instrumental' B Mus and the RAM's joint B Mus with London University, the separation between 'thinking' and 'playing' generally assumes the proportions of the Grand Canyon. The manner in which the situation came to pass is interesting. The universities were created in the span of history between mediaeval and renaissance cultures. They therefore retained much of the habit of scholasticism and a rarefied atmosphere of disinterested enquiry. However, by the eighteenth and nineteenth centuries the rising culture required,

not knowledge *about* music, but practice *in* it. The process is interestingly paralleled in the emergence of the English materialist philosophers (Bacon-Hobbes-Locke) and its apotheosis in the utilitarianism of Bentham and the economicism of John Stuart Mill. This was combined with a complete disinterest in Kant, Hegel and all such dreary, *philosophical* philosophers.

Thus our conservatoires were born, to provide for a particular need of a particular group. A century later, and the growth of widespread secondary education required the creation of a new phenomenon (new at least on a large scale): that of the class music teacher. In order to train them and the other new hordes of teachers, a new variety of institution was created: the college of education. Thus these three types were developed separately and pursue their courses in virtual isolation. They performed, and perform, different functions.

I would like to deal with the effects of this separation as it manifests itself *in general*, in the overwhelming number of cases. Basically, there are two types of children who take up music. First of all there are those belonging to the minority of the population who have a musical background, and secondly there are those who are influenced by their schooling. It is no secret that the majority of musicians and music students are drawn from the former, especially performing musicians. Of the latter, because of the circumstances of beginning later, the majority become teachers. It is also no secret that colleges of education are looked on as second-class institutions (an image that is not helped by Lord James's report) and that teaching courses in conservatoires are distinctly poor relations. Thus, those entrusted with the education of the widest sections of the population are precisely those whose status and self-image are under-rated. The circle of cause and effect should need no further elaboration. Whether or not this is a conscious act of policy is not an interesting question. I am describing an objectively existing situation.

A discriminatory system cannot be defensible by any standards in today's world. The question must therefore be posed: how can the situation be altered? If the problem lies in fragmentation, then the answer lies in unity. From a parentage of the academic, the player and the teacher, must be born a new breed: the musician. And to produce this miraculous creature? An educational institution of a new kind, a *comprehensive* music college, providing for different talents on a basis of equality of status, equality of opportunity, combining the best of the present institutions—a spirit of enquiry; practical demonstration; and a response to the needs of others—and discarding the worst—the accumulation of trivia; arid philistinism; and an atmosphere of rejection. This would be the only institution capable of serving the needs of the modern world. Another Utopia? Only if it remains in the realm of imagination. And to question 'who will carry out the transformation?', I answer 'those involved'. This means the administrations, the staffs and the students. And here the particular rôle of a students' union becomes clear, for what is apparent to a student may not be apparent to someone who has already 'succeeded' and therefore is not faced with the shadows of 'failure'.

Therefore it is the rôle of the student unions to raise, time and time again, the fundamental problems and to pose the solutions that proceed from fundamental adjustments. It is a far cry from the provision of tea, buns and the occasional dance (although it does not exclude them). The future is always a far cry from the past.

Students' Union Viewpoint

The Weight of Tradition and the Need for Change

Bill Sweeney,
President

Anniversary Concerts etc

Summer Term, 1972

Purcell Room

25 April

Westmorland Concert 1

Mozart Five songs

Elizabeth Ritchie (soprano), Catherine Moon (piano)

Brahms Sonata in E flat, Op 120/2

Roger Fallows (clarinet), David Parry (piano)

Spohr Deutsche Lieder, Op 103

Elizabeth Ritchie (soprano), Roger Fallows (clarinet), David Parry (piano)

Lutoslawski Five Dance Preludes

Roger Fallows (clarinet), David Parry (piano)

Poulenc Five songs

Elizabeth Ritchie (soprano), Catherine Moon (piano)

Schubert 'Der Hirt auf dem Felsen', D 965

Elizabeth Ritchie (soprano), Roger Fallows (clarinet), Catherine Moon (piano)

Purcell Room

2 May

Westmorland Concert 2

J C Bach Quartet in C, Op 8/1

Duke Dobing (flute), Oliver Butterworth (violin), Carolyn Sparey (viola), Susan Sheppard (cello)

Schubert Six songs

Joy Roberts (soprano), Jennifer Coultas (piano)

Roussel Trio, Op 40

Duke Dobing (flute), Carolyn Sparey (viola), Susan Sheppard (cello)

John Hall Quartet*

Duke Dobing (flute), Oliver Butterworth (violin), Carolyn Sparey (viola), Susan Sheppard (cello)

Delius Five songs

Joy Roberts (soprano), Jennifer Coultas (piano)

Mozart Quartet in D, K 285

Duke Dobing (flute), Oliver Butterworth (violin), Carolyn Sparey (viola), Susan Sheppard (cello)

Duke's Hall

3 May

William Alwyn Quartet in D minor

Elizabeth Hunt, Paul Willey (violins), Mirion Glas (viola), Roderick McGrath (cello)

Roy Teed Three songs

Felicity Lott (soprano), Graham Johnson (piano)

Benjamin Dale Introduction and Andante

Stephen Gorringe, Paul Silverthorne, James Walker, Simon Houldsworth, Stephen Broom, Jane Foottit (violins)

Mendelssohn Octet in E flat, Op 20

Michael Bochmann, David Angel, Elizabeth Hunt, Paul Willey (violins), Levine Andrade, Mirion Glas (violins), Raphael Wallfisch, Roderick McGrath (cellos)

Purcell Room

9 May

Westmorland Concert 3

Haydn Sonata No 50 in C

* Indicates a first performance.

Hugh Wood Three Pieces, Op 5

Peter Uppard (piano)

Brahms Trio in A minor, Op 114

Peter Uppard (piano), Robert Bramley (clarinet), Agnes Köry (cello)

Bach Suite No 3 in C, S 1009

Agnes Köry (cello)

Schubert Fantasia in C, D 760 ('Wanderer')

Peter Uppard (piano)

Duke's Hall

10 May

Alexander Mackenzie Benedictus, Op 37/3, and Saltarello, Op 37/5

Abigail Rushworth (violin), Catherine Moon (piano)

Herbert Murrill Prelude, Cadenza and Fugue

Charles Hine (clarinet), Simon Rattle (piano)

Richard Rodney Bennett Sonata

Derek Hossle (oboe), Veronica Scully (piano)

Berlioz 'La Captive', Op 12

Jill Bartlam (mezzo-soprano), Anthea Crompton (piano)

Franz Reizenstein Sonatina

Daryl Peterson (oboe), Veronica Scully (piano)

Purcell Room

16 May

Westmorland Concert 4

Dowland, Bennett, Ford, Jones, Morley Madrigals

Adriano Banchieri Madrigals

Granville Bantock, Peter Lamb Cradle songs

John Joubert 'Four Stations on the Road to Freedom', Op 73*

The English Chorale: Barbara Courtney-King, Jennifer O'Grady (sopranos), Helen Attfield (contralto), John York Skinner (counter-tenor), Ronald Murdock, Stephen Adams (tenors), Lindsay Benson, Richard Fawcett (basses)

Conductor Robert Howes

Lute Solos

Anthony Rooley (lute)

Whittaker, Vaughan Williams, Howarth, Koehnke Folk Songs

Stickles, Adams Plantation Songs

The English Chorale

Conductor Robert Howes

Duke's Hall

17 May

J B McEwen Quartet No 7 in E flat ('Threnody')

Jennifer Thorn, Rosemary Lock (violins), Simon Houldsworth (viola), Christina Shillito (cello)

Simon Harris Five Landscapes

Elisabeth Burnett (contralto), William Waters (guitar)

Beethoven Quartet in E flat, Op 127

Michael Bochmann, David Angel (violins), Levine Andrade (viola), Raphael Wallfisch (cello)

St Paul's Cathedral

18 May

Thanksgiving Service

Charles Macpherson Fantasy Prelude; Chorale Prelude ('Nar-enza')

* Indicates a first performance.

York Bowen Fantasia, Op 136
 Douglas Hawkrige (organ)
J A Sowerbutts Scherzo in F
Stanley Marchant Prelude in F
 Douglas Hopkins (organ)
Paul Patterson Festival Fanfare
Handel Anthem 'Sing unto God'
John Gardner Cantiones Sacrae, Op 12
Goss/Dale 'Praise, my soul, the King of Heaven'
Thomas Armstrong 'Amen'
Walford Davies (arr) The National Anthem
Bax Symphony No 1 in E flat (II)
 First Orchestra and Choir
Conductor Maurice Miles
Soloists Nansi Carroll (soprano), John York Skinner (counter-tenor)
Leader Elizabeth Hunt

Duke's Hall

22 May
Light Music Concert
Sullivan Overture 'Di Ballo'
David Lyon Dance Prelude, Op 7
Steve Race Variations on a Smoky Theme
Michael Head Two songs
William Alwyn Elizabethan Dances (I, V, VI)
Doreen Carwithen Overture 'Odtas'
Gordon Langford 'Greenways'
Montague Phillips 'The Rebel Maid'—'Sail my ships'
Edward German 'Merrie England'—'Yeoman of England'
Bax 'Mediterranean'
Eric Fenby Overture 'Rossini on Ilkla Moor'
Eric Coates 'London Every Day'—'Knightsbridge'
 Second Orchestra
Conductor Maurice Miles
Compère Steve Race
Soloists Jennifer Dakin (soprano), Christopher Booth-Jones (baritone), Michael Head (piano)
Leader Jan Kazkowski

Queen Elizabeth Hall

23 May
Iain Hamilton Nocturnes with Cadenzas
 Graham Johnson (piano)
Bruce Cole Caesura
 Contemporary Music Class
Director Stuart Deeks
David Bedford Piece for Mo
 Contemporary Music Class
Director John Carewe
Judith Bingham Maelstrom
 Manson Ensemble
Director Paul Patterson
Irvine Arditti Feedback
 Manson Ensemble
Director Irvine Arditti

Harrison Birtwistle Signals

Philip Edwards, Bill Sweeney, Elizabeth Hudson, Christine Hyde, Edward Pillinger, Mark Tromans (clarinets)
Director Alan Hacker
Richard Rodney Bennett Soliloquy
 Hilary Western (soprano), John Dankworth (alto saxophone), Peter Jacobsen (piano), Paul Westwood (double bass), David Barry (drums)
Colin Crabb Division I
 Jazz Workshop
Director Alan Hacker

Duke's Hall

24 May
John Joubert Octet, Op 33
 Jan Kaznowski, Louis Rutland (violins), Brian Webber (viola), Colin Walker (cello), Valerie Botwright (double bass), David White (clarinet), Alan Warhurst (bassoon), Michael Thompson (horn)
Michael Head Four songs
 Derril Brown (soprano), John Blakely (piano)
Schubert Octet in F, D 803
 Paul Robertson, David Matthews (violins), Paul Silverthorne (viola), Anthony Lewis (cello), Jacqueline Howlett (clarinet), Stephen Maw (bassoon), Adrian Leaper (horn)

Queen Elizabeth Hall

30 May
Special Celebration Concert
Mendelssohn Overture 'Meeresstille und glückliche Fahrt', Op 27
Bliss Music for Strings
Herbert Murrill Three Hornpipes
Stravinsky Symphonies of Wind Instruments
Schubert Symphony No 5 in B flat, D 485
 Orchestra of professors and former students: Richard Addison, Lionel Bentley, Roger Bigley, James Blades, Leonard Brain, David Butt, Douglas Cameron, Janet Craxton, Peter Cropper, Howard Davis, Sidney Ellison, Kenneth Essex, Berian Evans, Geoffrey Gambold, Ambrose Gauntlett, John Graham, Rosemary Green, Hale Hambleton, Ronald Harris, Jean Harvey, Robert Hill, Ralph Holmes, David Honeyball, Derek Honner, Florence Hooton, Thomas Igloi, Ifor James, Andrew Jenkins, Peter Lamb, Sidney Langston, Margot Macgibbon, David Martin, Nina Martin, Stephen Maw, Gareth Morris, Peter Mountain, William Overton, Anthony Parsons, Thomas Rolston, Graham Salter, Colin Sauer, Graeme Scott, Brian Sewell, Max Teppich, Michael Thompson, Richard Wakeford, John Walton, John Wilbraham, Trevor Williams
Conductors The Principal, Sir Arthur Bliss
Leader Trevor Williams

Duke's Hall

31 May
Mendelssohn 'Ave Maria', Op 23/2
Herbert Murrill 'The Souls of the Righteous'
Richard Rodney Bennett 'What sweeter music'
 Chamber Choir, Carys Hughes (organ)
Conductor Martindale Sidwell
Alan Richardson 'Silver Night', Op 35/2, 'Fantasy-Study', Op 35/3

Norman Fulton Sonatina

Philip Fowke (piano)

John Tavener Three Surrealist Songs

Hilary Western (soprano), Jennifer Tavener (piano), Paul Patterson (sound projection)

Chopin Andante spianato and Grande Polonaise, Op 22

Philip Fowke (piano)

Richard Rodney Bennett Two Madrigals

Eric Thiman Four songs from 'A Spring Garland'

Chamber Choir, Anthony Ovenell (flute), Jan Kaznowski, Lennox Mackenzie (violins), Philip Tomkins (viola), Michal Kaznowski (cello)

Conductor Martindale Sidwell

Purcell Room

6 June

Westmorland Concert 5

Giles Swayne Partita for string quartet*

Bax Oboe Quintet

Sigtenhorst-Meyer Three Rustic Miniatures for solo oboe, Op 45

Mozart String Quartet in G, K 387

Janice Knight (oboe), Sartori String Quartet: Christopher Rowland, Roland Fudge (violins), Philip Clarke (viola), Robert Glenton (cello)

Duke's Hall

7 June

York Bowen Sonata, Op 85

George Caird (oboe), John Blakely (piano)

Schubert Ellen's Songs, D 837-9

Susan Varley (soprano), Anthony Shepping (piano)

Howard Ferguson Four short pieces

Margaret Archibald (clarinet), Jennifer Musckett (piano)

Joseph Holbrooke Serenade in D flat, Op 94

Anthony Ovenell (flute), George Caird (oboe), Jacqueline Howlett (clarinet), Stephen Maw (bassoon)

Schubert Six songs

David Rendall (tenor), Graham Johnson (piano)

Lennox Berkeley Trio, Op 44

Graham Johnson (piano), Michael Bochmann (violin), Michael Thompson (horn)

Theatre

8, 9, 12, 13 June

Opera

Handel *Imeneo* (English version by Brian Trowell and Nigel Fortune)

Tirintius Judith Jeffrey/Jennifer Dakin

Argenius Christopher Booth-Jones

Hymenaeus Michael Bulman/David Rendall

Clomiris Susan Varley/Penelope Price-Jones

Rosmene Felicity Lott/Ingrid Murray

Chorus Carolyn Allen, Felicity Boland, Pamela Brady, June Burke, Elisabeth Burnett, Ann James, Donna Sullivan, Elisabeth Tomlin, Amanda Walker, Christopher Adams, Timothy Colley, Richard Coverley, Terence Davies, Anthony Ellis, Nicholas Folwell, John Gray, Charles Jones

* Indicates a first performance.

Imeneo

June 1972

1. *Hymenaeus, Tirintius and Rosmene* (David Rendall, Jennifer Dakin and Ingrid Murray)

2. *Argenius, Hymenaeus, Rosmene and Tirintius* (Christopher Booth-Jones, Michael Bulman, Felicity Lott and Judith Jeffrey)

Photos by Shuhei Iwamoto



1

2



Attendants Jill Bartlam, Maria Moll, Christopher Blades, Timothy Colley
Director of Opera John Streets
Conductors The Principal, Adrian Brown
Producer Geoffrey Connor
Designer Mark Haddon
Lighting Graham Walne
Assistants to the Director Stuart Bedford, Mary Nash
Répétiteurs Stephen Ralls, Igor Kennaway, Nansi Carroll
Movement Anna Sweeny
Stage Management Stephen McNeff, Sara Mousley, Jemima Glasier
Costumes Ann Hardie
Wardrobe Vivienne Bellos
Leader of Orchestra Paul Robertson
Harpsichord Continuo David Roblou

Purcell Room

13 June

Westmorland Concert 6

Chopin Six Études

Edwin Thomson (piano)

Wolf Six songs

Emyr Green (bass), Philip Gammon (piano)

Prokofiev Sonata No 3 in A minor, Op 28

Edwin Thomson (piano)

Vaughan Williams Four Songs of Travel

Michael Head Two Sea Songs

Emyr Green (bass), Philip Gammon (piano)

Bartók Sonata for two pianos and percussion

Edwin Thomson, Christine Croshaw (pianos), Charles Fullbrook, Anthony McVey (percussion)

Queen Elizabeth Hall

20 June

Chamber Orchestra Concert

Sullivan Overture to Act IV of 'The Tempest'

Sterndale Bennett Piano Concerto No 4 in F minor

Cipriani Potter Symphony in G minor

Lennox Berkeley Divertimento in B flat

Conductor Neville Marriner

Soloist Alexander Kelly (piano)

Leader Paul Robertson

Duke's Hall

12 June

Clementi Sonata in E flat, Op 12/4

John Blakely (piano)

Richard Stoker Aspects I in III

Jennifer Dakin (mezzo-soprano), Graham Johnson (piano)

Nicholas Maw Chamber Music

Monica Anthony (oboe), Edward Pillinger (clarinet), Adrian Leaper (horn), Alan Warhurst (bassoon), Simon Rattle (piano)

Timothy Baxter 'Virtue'

Phyllis Tate 'The Falcon', 'Hush Song'

Alan Bush 'A Child Asleep'

Jennifer Dakin (mezzo-soprano), Graham Johnson (piano)

Beethoven Sonata in C minor, Op 111

John Blakely (piano)

Duke's Hall

24 June

Junior Exhibitioners' Concert

Lennox Berkeley Symphony No 3

First Orchestra

Conductor Sidney Ellison

Leader Jeremy Pike

Bach Prelude and Fugue in A, S 888

Susan Towner (piano)

Richard Stoker Suite Française, Op 11

Elizabeth Partridge (violin), Stephen Hose (piano)

Neil Wilson 'Nagasaki'

Lyndsey Durant, Angela Thomas (sopranos), Rosemary Hull,

Susan Clark (contraltos), Robert Porter (tenor), Neil Wilson (percussion)

John Gardner Theme and Variations

David Perkins, Paul Nicholls (trumpets), Simon Varnam (horn),

Ian Stewart (trombone)

Bach Suite No 2 in D minor, S 1008 (I, IV, VI)

Sebastian Combetti (cello)

Beethoven Sonata in C minor, Op 111 (I)

Neil Wilson (piano)

Adrian Williams 'The Bridge'

Senior Choir, Boys' Choir, Girls' Choir, Brass and Percussion ensemble, Rachel Baldwin (piano)

Conductor Stephen Rhys

Recital Room, Royal Festival Hall

27 June

'Sterndale Bennett', Lecture-recital by Geoffrey Bush, to introduce his new edition of selected works by Bennett in *Musica Britannica*, Vol XXXVII. Excerpts from the piano Sonata, cello Sonata and piano Trio played by: Richard Markham (piano), Fiona Stewart (cello), Kate Jacobs (violin), Geoffrey Bush (piano)

Royal Festival Hall

5 July

Anniversary Day Concert

Alan Bush Concert Overture for an Occasion, Op 74*

Mozart Piano Concerto in B flat, K 595

Beethoven Symphony No 9 in D minor, Op 125 (Choral)

First Orchestra and Choir

Conductor Maurice Handford

Soloists Clifford Curzon (piano), Sheila Armstrong (soprano),

Marjorie Thomas (contralto), Richard Lewis (tenor), Raimund

Herincx (bass)

Leader Elizabeth Hunt

The Round House

10 July

150th Anniversary Ball

Savoy Hotel

14 July

RAM Club Banquet

* Indicates a first performance.

Westminster Abbey

17 July

Service of Rededication to the Service of the Community

Christopher Steele Fantasy on a theme of Purcell

Carys Hughes (organ)

Thomas Attwood/Sidney Ellison Adagio

Brass Ensemble

Conductor Sidney Ellison

Simon Preston Alleluyas

Simon Preston (organ)

Gareth Wood Chorale, Fugue and Gloria in Excelsis Deo*

Brass Ensemble, Philip Knowles (organ)

Conductor Sidney Ellison

Kellow J Pye Psalms 133 and 134

William Crotch Motet 'Methinks I hear the full celestial Choir'

Christopher Brown 'Nisi Dominus'*

Junior Exhibitioners' Choir

Conductor Stephen Rhys

Vaughan Williams Serenade to Music

Sullivan Prelude to Act III of 'The Tempest'

Richard Stoker Chorale

Second Orchestra

Conductor Maurice Miles

Soloists Nansi Carroll, Felicity Lott, Pamela Brady, Kathryn Marcer (sopranos), Elisabeth Burnett, Anna Evans, Rachael Gardner, Elaine Pearson (contraltos), John Bantick, Bonaventura Bottone, Michael Bulman, David Rendall (tenors), Stewart Haslett, Terence Davies, Richard Coverley, Neil Darby (basses)

Leader Jan Kaznowski

Priaulx Rainier 'Gloriana'

Christopher Bowers-Broadbent (organ)

Duke's Hall

18 July

Second Orchestra Concert

Alexander Mackenzie Overture 'The Cricket on the Hearth', Op 62

Lennox Berkeley Concerto for two pianos

Vaughan Williams Serenade to Music

J B McEwen 'Solway' Symphony

Elgar Overture 'Cockaigne', Op 40

Conductors Maurice Miles, Adrian Brown

Soloists Richard Markham, Ian Hobson (pianos); singers as in Westminster Abbey, but with Christopher Blades (fourth bass)

Leader Jan Kaznowski

Duke's Hall

19 July

Third Orchestra Concert

Mozart Symphony No 41 in C, K 551 ('Jupiter') (I)

Dvořák Symphony No 8 in G, Op 88 (IV)

Beethoven Overture 'Egmont', Op 84

Brahms Symphony No 4 in E minor, Op 98 (IV)

Conductors Maurice Miles and members of the First-year Conductors' Course: Bryan Gipps, Roderick Elms, Janine Swinhoe

Leader Jane Gomm

* Indicates a first performance.

Duke's Hall

20 July

Prizegiving Ceremony

Duke's Hall

21 July

Graduation Ceremony

New Students

Autumn Term, 1972

Walter Adams, Trevor Addison, Judith Aggett, Anna Aldous, Michael Alexander, Angela Allison, Marcia Alper, Ian Anderson, Andrzej Anweiler, Vaughan Armon.

Ailsa Bain, Andrew Baker, Janet Ball, Anne Ballard, Lucy Barker, Hilary Barnett, Sarah Barnett, Marianne Barton, Hilary Batty, Jeanette Battye, Stephen Baxter, Peter Becko, Jennifer Bennett, Christian Blackshaw, Sylvia Bowden, Robin Bowman, Christie Bonnaud, Pamela Brewer, Andrew Bridge, Elaine Brook, Stephen Browne, Christine Buchanan, David Burden, Elizabeth Butler.

Patricia Calnan, Nicholas Carter, Robert Carding, Anne Cartwright, Jaime Catan, Hilary Cater-Smith, Rosamund Chapman, Elizabeth Clubbe, Susan Coates, June Cochrane, Celia Collins, Micaela Comberti, Clive Conway-Gwilliam, Betty Cook, Eleanor Cooke, Roger Coull, Helen Creasey, Wendy Cripsey, Peter Crowe, Annette Cull, Christine Cummins, Ralph Cupper, Marek Czekanski.

Frances Dale, Fatmata Daramy, Mary Davies, Susan Davis, Vincent Davy, Nicholas Demetriou, Stella Dickinson, Sarah Don, Carys Dosser.

Cheryl Edwards, Andrew Evans.

Peter Farrell, Randol Fawkes, Christopher Ffoulkes, Lydia Flett, Trevor Ford, Thomas Forward, Caroline Fraser, Christopher Freeman, Corinne Frost, William Frost.

Philip Gallaway, Luce Garreau, Kathryn George, Nicholas Gethin, Susan Getty, Catherine Giles, Nora Gilleece, Boyd Gilmour, Michael Gledhill, David Godfrey, Michael Goldschlager, Anthea Gomez, Brian Gordon, Alan Gough, Sarah Greenwood, Jillian Griffin, Janet Griffiths, Margaret Gundara.

Nicola Hadley, Margaret Hall, Margaret Hands, Margaret Hardinge, Clive Harkcom, Neil Harris, Richard Harvey, Cheryl Hawkins, Ian Hay, Moira Hayward, Sarah Holland, Veronica Hordern, Edwin Hooson, Mary Houlihan, Diana Hourston, John Hudson, Enid Hughes, Shirley Hunt.

Janice Ingram.

David Jackson, Ruth Jackson, Caroline James, John James, Philippa Jameson, Alison Jenks, Rosalie Judd.

Jonathan Kahan, Linda Keeble, Ronald Kempton,
Barbara Kennedy, Paula Kunst, Gabriel Kwok.

Bettina Lawrence, Harvey Lazarus, Philip Lee, Ann Lennox,
Christina Linnemann, Rosalind Lippert, Peter Luing,
Susan Lynn.

David Manners, Denise Marsh, Robert Marshall,
Odaline de la Martinez, Jillian Mascal, Anne Mason,
Anne Mason, Sylvia Mastalish, Lucille McAllister,
Annamaria McCool, Sheila McGettigan, Graham McWilliams,
Martin Mestrury, Antoine Mitchell, Leonard Morris.

Heather Nash, Patricia Nelson, Paul Nevins, Chiyoko Nishioka,
Norman Norris.

Jill Oakley, Janice Offord, Sybil Olive, Ong Lip Tat,
Janis Oxendale.

Constantine Paliatsaras, Diana Palmer, Kenneth Park,
Linda Parker, Nancy Parker, William Parsons, Nicholas Patrick,
Ian Payne, Alastair Pearce, Alan Pendlebury,
Nigel Perona-Wright, Harriet Petherick, Susan Phipps,
Janet Pinder, Rosamund Podger, Charles Pollard, Philip Pooley,
Alexis Pope, Claire Powell, Graham Preston, Michael Procter.

Alan Quilter.

Peter Railton, Julia Randall, Cynthia Ratcliff, Sandra Ratcliffe,
Maureen Redmond, Jonathan Reed, Christopher Rees-Roberts,
James Rich, Margaret Richards, Helen Roberts, Martin Roberts,
Michael Roberts, Julian Robinson, William Rodgers,
Mark Rowlinson, Nicholas Rutland.

Graham Salvage, Ian Scott, Michael Shepherd, Penelope Singh,
Andrew Sippings, Alan Smale, Charles Smith, Fiona Southey,
Stephen Spanyol, Timothy Spinks, Sarah Spragg, Carol Stanley,
David Stevens, Robert Stewart, Martin Stockdale,
Sarah Streatfeild, Suzanne Streten, Kathleen Summers.

Tan Kee Boey, Tan Nee Eng, Christine Taylor, Philip Taylor,
Ronald Taylor, Irene Thomas, Matthew Thomas,
Bramwell Tovey, Susan Towner, Patricia Tyhurst.

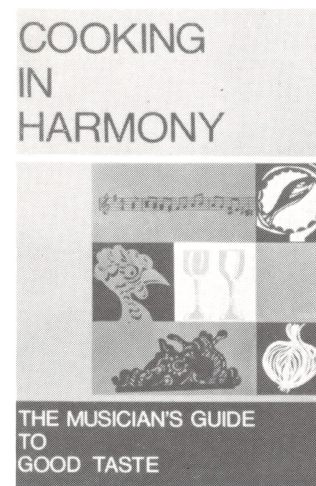
Marjorie Underwood, Robyn Underwood-Whitney.

Christopher Warren-Green, Philip Watkins, Gordon Watts,
Daniel Weilbaecher, Julia Wheaton, Pamela White,
David Whitson, Mark Wildman, Gillian Wilkey, John Willan,
Susan Willett, Elaine Williams, Gwyn Williams,
Sarah Williamson, Rosemary Willis, Carolyn Wilson,
Jane Wilson, Timothy Wood, Marilyn Wright.

Melanie Yakes, Lillian Yao, Angela Yates, Susan Yates,
Dianne Youngman.

Corrections

I must apologise to Miss Isabel Gray for the fact that in the Diary of the Centenary Celebrations, 1922, reproduced in the Winter 1971 issue of the *RAM Magazine* (No 201) from the June 1922 issue, she was not named as the soloist in Mackenzie's *Scottish Concerto* in the concert given in the Queen's Hall on 19 July that year, under Sir Alexander's baton. Also to Miss Margaret Eliot for the misleading statement in the last issue (No 202) that she had resigned from the Professorial Staff, whereas in fact she is still very actively involved with the Junior Exhibitioners and with woodwind players on the GRSM Course.



The cover of Cooking in Harmony, a recipe book compiled by Lesley Lewis and produced by the RAM in aid of the Appeal. Copies may be obtained from the Academy for 75p, or 85p post free

RAM Magazine

The *RAM Magazine* is published twice a year (usually in July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 25p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. Copy for the Summer issue should arrive by 1 April, and for the Winter issue by 1 September and, wherever possible, should be typed (double-spaced, one side of the page only), please. All correspondence should be addressed to: The Editor, *RAM Magazine*, Royal Academy of Music, Marylebone Road, London, NW1 5HT.

Stop Press

It is with deep regret that we record the death of Harry Isaacs, on 9 December.



